

ISSUE 50

The Monthly Magazine of Cult Television

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DOCTOR WHO
30th Anniversary
poster inside

BUMPER ISSUE

LAND OF THE GIANTS

Season 1
Episode Guide

SHE-DEVIL
Julie T Wallace

TRIFFID
Fantasy Flashback

STAR TREK
NEXT GEN and DS9
Season Guides

TOMORROW PEOPLE
Location report

PLUS: Our regular news and reviews



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New
Our acclaimed round-up of news and events affecting the TV Zone...

Sapphire and Steel

Producer and director Shaun O'Riordan recalls abattoirs, guest stars and the end...

Star Trek

The second part of our interview with prolific writer DC Fontana

Survivors

Actor Denis Lill played Charles and has recently been seen gun-toting in *Red Dwarf*

The TV Zone 150 Poll Results

Which tv shows would readers most like to see in the magazine and on video? There could be some surprises...

Land of the Giants

An episode guide to the first season of Irwin Allen's tall tales...

Star Trek Guides

The season guides continue, with the sixth series of *The Next Generation* and the first series of *Deep Space Nine*

Letters

Comments, ideas and criticisms from our postbag

Doctor Who at 30 - Part One

Concluding our celebration of the 30 years of *Doctor Who* with a special poster of the 'Valeyard' Doctor and the companions

New Doctor Who Adventures

Steve Lyons talks about his new book — it's a bit of a *Conundrum...*

The Tomorrow People

On location with the second season of the Nineties revival of this popular series

Life and Loves of a Sixties Girl

Star Julie T Wallace on summoning unearthly powers for revenge...

Front Cover: Under threat in the Land of the Giants



Above: *Sapphire and Steel* feeling the heat in their fifth story

Below: *Land of the Giants* — yellow tights!



Below: *The Tomorrow People*, jaunting back with new recruit Ami (Naomi Harris)



New races to encounter in *Deep Space Nine*Above: Ruth (Julie T Wallace) invokes her powers in *Life and Loves of a She Devil* *© BBC*
Below: *Day of the Triffids*—power flowers!Is it real or is it *Wild Palms*? Find out in the reviews section...

REVIEWS

Books: *Star Trek's Price of the Phoenix*, *Quantum Leap's The Wall*, *Doctor Who's Conundrum*

Videos: *Doctor Who: Planet of Evil* and *Dragonfire*, *Next Generation* Vols 73 & 74, *DS9* Vols 9 & 10 and *Wild Palms*

Television: *Doctor Who's Dimensions in Time* and *30 Years in the TARDIS*
Plus Fast Forward

TV Zone index

The instant guide to the Universes of cult television as featured in *TV Zone*

The Day of the Triffids

A Fantasy Flashback to the BBC's serial about man-size plants with a deadly sting...

Editorial

Welcome to one 'L' of an issue, L being, of course, the Latin symbol for fifty! As usual, our features are a mixture of television old and new. It seems only a few weeks since our last bumper issue was put together, and that one seemed to make quite an impression as it did very well in our readers' poll (see page 18). This issue we complete — well almost — our celebrations of *Doctor Who's* 30th birthday with the last of our mega-poster series. Next issue we'll give you a guide as to how they can all be put together to make more than one very large poster!

We all hope that you have a great seasonal holiday, and look forward to seeing you for another year.

Jan Vincent-Rudzki

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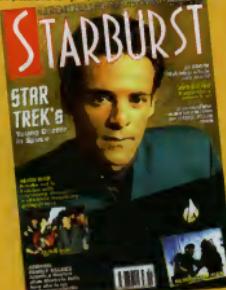
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USA & CANADA	Full Budget	£75 Save £9.25 £50 Save \$6.45	£143 Save \$25.50 £96 Save \$18.90	£202 Save \$50.55 £135 Save \$34.35

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TV ZONE is the monthly magazine of cult television. There's coverage of the continuing sagas of Doctor Who, Star Trek, Star Trek: The Next Generation and the latest series Deep Space Nine. There are also visits to Red Dwarf, Babylon 5, Quantum Leap, Blake's 7, and the wonderful worlds of Gerry Anderson.

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Compiled by Dominic May
and Edwin Yau

Avenging Avenger

Last issue, you were probably surprised to read in the News section of our report that part of the problems in clearing the Avengers stories for video release had originated from Patrick Macnee. We are very glad to take this opportunity to make it clear that this is not the case. Patrick Macnee was quick to point out to *TV Zone* that his progress in the acting profession has been highly successful, and that **The Avengers** (not surprisingly) has in fact given him huge opportunities. He also informed us that the 2.5% of the profits we mentioned date back to a 1964 contract, and he has always shared in the success of the series. Quite right too. Once again, many apologies to Patrick Macnee, and to readers for misleading them.

Who Recoveries

All episodes of **Doctor Who** from *The Savages* through to *The Wheel in Space* (with the exception of *the Enemy of the World* 4) have been recovered in photographic form.

They are believed to have been taken by the late John Cura, who was hired by various production staff on the programme at the time of transmission to record evidence of their work and are described as being rich in detail. They fill a huge gap in the Patrick Troughton era, leaving only eight of his episodes not represented with on-screen images.

A number of forgotten details and magic moments are now able to be demonstrated such as *The Smugglers* having a different title sequence (in negative), the Doctor signing his name, Doctor W in *The Underwater Menace*, the faces of the Chameleons in *The Faceless Ones*, the Doctor playing tennis with the Daleks during *Evil of the Daleks* and introduction of Colonel Lethbridge-Stewart wearing a feather in his cap during *The Web of Fear*.

There has been more drama associated with **Doctor Who** off screen than on in the last few years and the recent documentary **30 Years in the TARDIS** is no exception. When director Kevin Davies was appointed he requested a budget of £130,000 to work with, but was reportedly only granted £70,000. He had to make substantial savings, particularly on graphics, but a few weeks into production he realized that there would still be a potential overspend of several thousand pounds.

Work continued with Davies generating substantial publicity with his recreation of scenes at famous landmarks until with only a fortnight to go before transmission, he was asked to show a rough cut of the programme to executive producer John Whiston, who disliked the style of the piece and ordered further interviews and features added which would be more in style with **The Late Show**'s image. Work continued up to the time of broadcast, and it is believed that the actual cost ended up reaching Davies' initial £130,000 estimate. Meanwhile the press got wind of the behind the scenes traumas with Davies quoted as saying, "To have something you've lived and breathed for months taken away from you is a nightmare. The people who've taken over know nothing about **Doctor Who**."

A week later John Whiston replied stating "Kevin Davies was not put in charge. He was hired as a director for his first network TV job after I saw a BBC Enterprises film he had done about *The Hitch Hikers Guide to the Galaxy*. By teaming him up with an experienced producer John Bush, I had hoped to get the best of both worlds, real passion for the subject com-

30 Years Drama



Daleks and Robomen — edited out! Photo © S Payne

bined with a mature overview. "However at our first, much-delayed viewing it became clear that Kevin had radically different views about what might be considered interesting. Besides, what we viewed (apart from a petrified film editor) was a meandering 20-minute cut less than two weeks before transmission. The slot length is 50 minutes.

"When this was discussed with Kevin, he took umbrage. That is sad because he worked very hard on the project. However, radical action was necessary, and I hope that the finished programme in some way performed the function that we all hoped it would — to remind people of how great **Doctor Who** really was."

Despite Whiston's response, it is clear that Davies had indeed shot far more than 20 minutes of usable material. Interviews with Sylvester McCoy and Sophie Aldred at a shopping centre, ex-producer Philip Hinchcliffe, Gerry Anderson and Ian Levene were dropped entirely.

Recreated footage of the Dalek civil war featuring the Emperor Dalek, Sarah Jane with a Sonaran and the third Doctor with a Draconian were not allowed to be used. Only small snatches from interviews with Deborah Watling, Frazer Hines, Verity Lambert, Carol Ann Ford, Jennie Linden and Robert Tovey were broadcast and anything remotely sentimental or touching they said was edited out, the producers generally preferring to hear production personnel rather than actors' memories. Thus, further interviews were conducted with Barry Letts and Terrance Dicks plus a session with the 'expert' on Time travel. The switch of the documentary from Sunday afternoon to Monday evening arose through a programme due for broadcast on the Monday not being ready, so it was easy to replace it. A director's cut BBC video of the production is a distinct possibility as there is now enough material to fill at least two hours,

Who on Two

A 13 week season of **Doctor Who** repeats begins on BBC2 on 2 January at midday. Current indications are that a six-part story may be followed by a seven parter (*Inferno?*). The BBC's decision to keep the programme in the public eye beyond its 30th anniversary is strengthening speculation that the Corporation is still deter-

mined to find a US company to fund and produce a new series, despite the rumoured collapse of negotiations with Steven Spielberg's Amblin Entertainment. There are indications that Amblin are encountering difficulties selling series formats to the American networks, who according to *Variety* only commissioned a whole season of **seaQuest** because effects were too expensive to contemplate a one-off

BBC Radio 2 will broadcast the Jon Pertwee radio production *Paradise of Death* from 12 April, its first transmission in stereo.

Forthcoming

Randall and Hopkirk (Deceased) has been acquired by the BBC and is likely to be shown on BBC2 from February, probably replacing **Star Trek**. Although **Red Dwarf VII** will not be produced this year, a fur-

Video Update - The Story So Far

(Please note: The list is subject to change)

1994

January

Timeslip Vol 4: The Day of the Clone

February

- Survivors: Law and Order/The Future Hour (Eps 9/10)**
: *Revenge/Something of Value/A Beginning* (Eps 11/12/13)
- Red Dwarf V: Holoship**
Doctor Who: Day of the Daleks
The Ark in Space
Pyramids of Mars (unedited)
An Unearthly Child
The Aztecs
The Dominators
The Mind Robber
The Claws of Axos
The Time Warrior
Terror of the Zygons
The Brain of Morbius
Mawdryn Undead
The Curse of Fenric
The Daleks: The Early Years
Cyberman: The Early Years

Jason King / Department S 1: A Red Rose Forever/The Double Death of Charlie Crippen
Jason King / Department S 2:
A Kiss for the Beautiful Killer/
The Bones of Byrom Blaine

Gideon's Way 1 & 2

Randall & Hopkirk (Deceased):

- 7 *The Man From Nowhere/Just for the Record*
- 8 *A Sentimental Journey/ Somebody Just Walked Over My Grave*

Space: 1999: Vol 17 A Matter of Balance/Beta Cloud
: Vol 18 Lambda Factor/Seance Spectre

Avengers: Danger Makers/See Through Man

- Small Game/Hidden Tigers
- Game/Keep Killing Steed

ST:TNG: Rightful Heir/Second Chances

Timesscape/Descent

ST:DS9: The Forsaken/Dramatis Personae
Duel/in the Hands of the Prophets

New Avengers: Eagle's Nest/Last of the Cybernauts
Sleepers/Target

28th

March
7th **Doctor Who: The Green Death (doublepack)**
: Arc of Infinity

Red Dwarf V: Quarantine

Action TV: 3 volumes (provisional)

The Champions: 11 The Survivors/The Bodysnatchers
12 The Mission/The Gunrunners

Man In A Suitcase: 5 The Girl Who Never Was/

Web with Four Spiders

6 Variations On A Million Bucks 1&2

Single tapes are normally priced at £10.99 with doublepacks £16.99. However, in February, BBC Video re-releases 15 tapes from their **Doctor Who** range at £7.99 each, three of which are being made available in original unedited transmission format for the first time. Planned for February 14, it is possible that they could be delayed by up to two weeks. The concessionary price runs until July 31. **Doctor Who** videos have now achieved UK sales in excess of a million copies, although with 50 titles on the market, average sales are 200,000, no match for Mr Blobby. BBC Video sales of **Blake's 7** and **Red Dwarf** are reported to have reached 500,000.

Pocket Books **Star Trek** novels show the numbering sequence used in the US. Titan's previous system did not use that system. Virgin will cease its range of **Doctor Who** reprints from April, but commence publishing bi-monthly the new **Missing Adventure** range in July with Paul Cornell's Fifth-Doctor tale **Goth Opera** which features Nyssa and Tegan. Sarah Jane companions the Fourth Doctor in John Peel's *Evolution* in September, while Ian and Barbara are with the First Doctor in November's *Venusian Lullaby* by Paul Hinder. Titan's Who Script books continue to suffer delays, but two Hartnell titles, *Galaxy Four* and *The Crusades*, are provisionally scheduled towards the end of 1994. The BFI's *A for Andromeda to Zoo Time* comprises the 10,000 holdings of National Film and Television Archive.

Book Update - The Story So Far

(Please note: The list is subject to change)

1994

January

- Starfleet Academy 3: Survival** (Peter David) £2.99
- ST 68: *Fire Storm* (L.A. Graf) £3.50
- Doctor Who: New Adventure: Conundrum** (S Lyons)
Day of the Daleks (reprint)
- ST Adventure 3: The Starless World** (G Eklund) £3.99

February

- 7th **ST:TNG: The Devil's Heart** (Carmen Carter) £4.50
- ST:DS9 5: *Fallen Heroes* (Daftly AB Hugo) £4.50
- ST:DS9 Young Adult 1: *The Star Ghost*
(Brad Strickland) £2.99
- Doctor Who: New Adventure: No Future** (Paul Cornell)
Robots of Death (reprint)
- 24th **ST Adventure 4: Perry's Planet**
(Jack C. Haldeman) £4.50
- A for Andromeda to Zoo Time**: A4 hardback £35

March

- 7th **ST:TNG: Sarek** (AC Crispin - h/back/audio) £9.99/£7.99
- ST:DS9 29: *Sins of Commission* (Susan Wright) £3.99
- The Best of ST:TNG: Graphic Novel** (£9.99)
- Doctor Who: New Adv.: Tragedy Day** (Gareth Roberts)
The Talons of Weng-Chiang (reprint)
- The Decalogue** (Stammers & Walker)
- Avengers Programme Guide** (Cornell/Day/Topping)
- Doctor Who: The Scr.: The Pirate Planet** (uncon.) £4.99

April

- 4th **ST 69: Patrician Transgression** (Hawke) £3.99
- Star Trek Encyclopedia** (Michael & Denise Okuda) £9.99
- DS9 Young Adult 2: *Stowaways* (Brad Strickland) £2.99
- ST: *Mudd's Angels* (J.A. Lawrence) £4.50
- Doctor Who: New Adventure: Legacy** (Gary Russell)
Paradise of Death (Barry Letts)

May

- 2nd **ST:TNG 30: Debtor's Planet** (Bill Thompson) £3.99
- ST:TNG 6: *Betrayal* (Lois Tilton) £4.50
- Doctor Who: New Adventures: Theatre of War**
(Justin Richards)

The Eastenders Programme Guide (Josephine Munro)

June

- 6th **ST 70: Lost Years #3 Traitor Winds** (L.A. Graf) £3.99
- Starfleet Academy 4: Capture The Flag**
(John Vorholt) £2.99
- ST:TNG: Last Episode novelization** (TBA) £3.99
- Doctor Who: New Adv.: All Consuming Fire** (A Lane)
- Doctor Who Prog. Guide** (Jean Marc Lofficier) Revised
- ST Adventure 6: Trek to Madworld**
(Stephen Goldin) £4.50
- Back to the Bat Cave** (Adam West) £5.99
- Doctor Who: The Scripts: The Abominable Snowmen**
(unconfirmed) £4.99

July

- 4th **ST: Shadows on the Sun** (Michael Jan Friedman) £4.50
- ST:TNG: Q-Squared** (Peter David) £9.99
- Doctor Who: New Adv.: Blood Harvest** (Terrance Dicks)
Missing Adventure: Goth Opera
(Paul Cornell) 5th Doctor

August

- 1st **STDS9: Graphic Novel** (unconfirmed) £6.99
- ST:TNG 31: Foreign Foes** (David Galanter) £3.99
- ST: ST, TNG and DS9 1995 Calendars £5.99 each
- Starfleet Academy 5: Atlantis Station** (TBA) £2.99
- Doctor Who: New Adventure: Strange England**
(Simon Messingham)

September

- 5th **STDS9 7: Warchild** (Esther Freisner) £4.50
- ST 71: *Crossroads* (Barbara Hamley) £3.99
- Doctor Who: New Adventure: First Frontier**
(David McIntee)
Missing Adventure: Evolution
(John Peel) 4th Doctor
- 22nd **Doctor Who: The Scripts: Galaxy Four** (uncon.) £4.99
- ST: Graphic Novel**
- 23rd **ST:TNG: Requiem** (Friedman & Ryan) £3.99



Babylon 5

The title sequence of the series will be shown in letterbox, but it is not yet feasible to show a whole episode in that format. At present, the first season's episode listing is as follows (titles subject to change): *Midnight on the Fireline*, *The Soul Hunter* (guest star Morgan Sheppard), *Born to the Purple*, *Believers* (written by David Gerold), *Infestation* (guest stars David McCallum), *Parliament of Dreams*, *And the Sky Full of Stars* (guest stars Judson Scott), *The War Prayer* (written by DC Fontana, guest stars Danica McKellar), *Survivors*, *Babylon Squared*, *Mind War* (guest stars Walter Koenig), *Deathwalker* (guest stars Sarah Douglas), *Target: Unknown*, *Raiding Party*, *Backlash*, *Metaphors and Body Counts*, *Legacies* (written by DC Fontana), *Grail* (guest stars David Warner), *Midnight in the Sunken Cathedral* (written by Harlan Ellison), *Chrysalis* (the season finale).

Star Treks Update

Please note: The list is subject to change. Paramount satellite uplink dates are given first

The Next Generation - Season 7

(27 Nov) *Parallels*: Worf finds reality keeps changing on the Enterprise. In these alternate realities Wesley Crusher is tactical officer, Troi is married to Worf and has his children. Picard is killed, Worf is Captain and Riker has been captured by the Borg.

(?) *The Pegasus*: This is predominantly a Riker episode, which may explain why the Federation does not use the cloaking device. Riker is reunited with his first Captain, who he dislikes, and the USS *Pegasus*, on which he served twelve years previously. The Romulans play a large role. Directed by LeVar Burton.

(?) *Homeward*: Worf's adoptive brother Nikki violates the Prime Directive when he becomes involved with a planet not aligned to the Federation. Worf is surgically altered by Doctor Crusher, and is sent on a mission to rescue his brother.

(?) *Rose*: Beverly returns to a terraform colony to visit her grandmother. Rumours abound of some rather raunchy scenes for Gates McFadden in the Jonathan Frakes directed episode.

(?) *Lower Decks*: This story may introduce the some characters for *Star Trek: Voyager*. Wesley will appear in one more episode, as will Lt Barclay and Alexander. Spot the cat will give birth to kittens. There will not be returns for Thomas Riker, the Borg, the *Conspiracy* aliens, or any of the cast from the classic *Trek* series. Gates McFadden will be directing her first episode in January, although she has yet to see the script.

Deep Space Nine - Season 2

(15 Nov) *Necessary Evil*: After an attack on his life, Odo investigates a five year old murder, for which Kira is the main suspect. Guest cast: Katherine Moffat (Palla), Marc Alaimo (Gul Dukat)

(22 Nov) *Second Sight*: Sisko falls in love for the first time since his wife's death with an alien woman called Fenna. But what is the mystery which surrounds her, and what is the link to Professor Sewayik's wife Nidell? Guest cast: Salli Elise Richardson (Fenna/Nidell), Richard Kiley (Sewayik)

(29 Nov) *Sanctuary*: A displaced alien race arrives on DS9 and claims the planet Bajor as their homeland. Guest cast: William Schallert (Varani), Andrew Koenig (Tumak), Michael Durrell (General Hazar)

(?) *The Alternate*: Odo's mentor arrives on the station, and together they head to the Gamma Quadrant to investigate the origins of the Shapeshifters. Guest cast: James Sloan (Dr Mora Pol)

(?) *Rivals*: A charming swindler arrives on DS9 and opens up a bar which rivals Quark's. Guest cast: Chris Sarandon (Martus), Barbara Bosson (Roana) Albert Henderson (Cos)

There is a possibility of the Borg being introduced to Deep Space Nine.

Beyond The Next Generation

The final television episode of *Star Trek: The Next Generation* films in March and production on the movie begins March 21st. The season finale will be a two-hour goodbye to the crew and will see the return of Q, thus bringing the programme full circle. It will also introduce the concept for *Star Trek: Voyager*, which premieres in January 1995 and takes place on a new class of Starfleet vessel. In the storyline, the heroes are chasing a renegade team of former Starfleet officers when both ships land in the Bermuda Triangle of space. This astronomical phenomenon puts them at the very edge of our galaxy. By the end of the first show, both teams agree to work together to explore, but also to search for a way home. Nurse Ogawa (Patti Yuustake) and Cadet Sito from *The First Duty* (Shannon Fill) are rumoured to become regulars in the new show.

A Captain of unnamed gender and ethnic background will run the ship. Other characters include a middle-aged Vulcan, a woman who is half human/half Klingon, a holographic character, and a Native American from a tribe that left Earth 150 years ago.

On the other hand, the film will focus on the *Next Generation* crew, all of which will appear. Some of the crew from the classic series will also be in the film, but the interaction will be in a believable fashion, considering they are 40 years apart. There have been reports in some journals that William Shatner is demanding a fee of \$1 million for a ten-minute appearance, even though the total budget of the movie is only \$30 million. There have been no similar problems with Leonard Nimoy, whose son Adam directs television episodes of *Next Generation*.

The film has been written by Brannon Braga and Ron Moore; David Carson directs. The sets are currently being built; the Enterprise bridge will be upgraded, and there will be minor changes to costumes.

The Alternate Odo finds a relative



Bashir and O'Brien become Rivals



ther series is anticipated for 1995. Grant Naylor productions has not ruled out a Christmas special from 1994.

BBC1's children's serial *Earth-fasts* is scheduled to be shown from the end of February. Granada's *The Memoirs of Sherlock Holmes* is due in early March and Central's *Stanley's Dragon* should appear at the beginning of April.

Richard O'Brien's place on *The Crystal Maze* has been taken by 36-year-old actor and rock musician Ed Tudor-Pole. He has already recorded this year's Christmas special and helms a new 13-part series from April. A BBC1 repeat for Ben Elton's *Stark* has been promised by Alan Yentob for 1994.

Shorts

The National Museum of Photography, Film and Television in Bradford is housing an exhibition, most of which will be permanent, devoted to children's television. There are displays on puppetry, cartooning, children's drama and magazine programmes. There is also a do-it-

yourself Dalek voice synthesiser. Gerry Anderson has been at Pinewood Studios shooting a trailer for *Space Police*. At the end of November he launched a fleet of four 'Thunderbird' locomotives for British Rail, which will provide permanent rescue for broken down trains on the East coast London-to-Scotland line.

An auction is to be held at Christie's, which is expected to include Cathy Gale's costume from *The Avengers* and a number of puppets from *Thunderbirds*.

Japanese broadcasteR NHK has purchased medieval fantasy series *Covington Cross* from Thames International. Since Thames lost its ITV franchise no place has been found for the series to be shown in the UK.

Animation house and former Thames subsidiary Cosgrove Hall (makers of *Avenger Penguins* and *Noddy*) has been purchased by Anglia Television Entertainment. The new company will trade as Cosgrove Hall Films. *The Borrowers* won another television award in November, this time for best production de-

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OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address

Daily (Monday - Friday)

01.30	Maniac Mansion	Sky One
17.00	The Beverly Hillbillies	Bravo
17.00 &		
22.00	ST: The Next Generation	Sky One
23.30	The Twilight Zone	Bravo
23.40s	Doctor Who	UK Gold

Mondays

01.20s	War of the Worlds (1st season)	LWT
16.00	The Chestnut Soldier (to 24 Jan)	TCC
17.00	Batman	SAC
18.00	The Addams Family	BBC2
18.00	Batman	C4
23.40	War of the Worlds (1st season)	HTV

Tuesdays

16.40	The Tomorrow People (from 4 Jan)	ITV
18.00	Mork and Mindy	C4
18.00	The Invisible Man (1950s ITV series)	Bravo
18.30	Torchy, the Battery Boy	Bravo
21.00	Quantum Leap	BBC2

Wednesdays

01.30	The Twilight Zone	Carlton
18.00	Star Trek	BBC2
18.00	The Crystal Maze	C4
20.00	X-Files (from 19 Jan)	Sky One

Thursdays

19.00	Survivors	UK Gold
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Fridays

18.00	Captain Scarlet	BBC2
18.25	The Man From UNCLE	BBC2

Saturdays

11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
14.00	Bewitched	Sky One
15.30	The Invisible Man (1950s ITV series)	Bravo
16.00	Wonder Woman (from 22 Jan)	Sky One
17.15	Lols & Clark: Adventures of Superman	BBC1
17.30	The Box of Delights	UK Gold
17.45	Torchy, the Battery Boy	Bravo
19.00	The Young Indiana Jones Chronicles	Sky One
23.00	Moonlighting	Sky One

Sundays

?	Planet of the Apes (from 9 January)	C4
00.00	Monsters	Sky One
00.30	Incredible Games (from 6 Feb)	BBC2
10.00	Doctor Who (Omnibus)	UK Gold
10.45	Planet of the Apes	C4
11.00	X-Men	Sky One
11.30	The Mighty Morphin Power Rangers	Sky One
11.30 &	Worzel Gummidge Down Under	TCC
14.00		(to 6 Feb)
12.00	Doctor Who (from 2 Jan)	BBC2
12.00	Survivors	UK Gold
15.00	Battlestar Galactica	Sky One
17.45	Torchy, the Battery Boy	Bravo
18.30	seaQuest DSV	ITV

Times and programmes may change at the whim of schedulers...

sign from the Royal Television Society, beating Granada's *Sherlock Holmes*. The Working Title production was also

nominated for an Emmy Award for best children's programme, while *The Vampyr: A Soap Opera* featured in the performing arts category.

Patrick Stewart, who plays Captain Jean-Luc Picard in *Star Trek: The Next Generation*, can also be seen at London's Old Vic Theatre for two weeks

from 27 December in his acclaimed solo version of *A Christmas Carol*.

At this year's Trades Union Congress playwright Alan Plater had intended to include a joke in response to Dennis Potter's jibe at John Birt last Summer. It would have been "Dennis Potter was quite wrong to compare John Birt with a Dalek. It was unfair to Daleks, because when a Dalek talks, you can tell exactly what he means."

Shaun O'Riordan Assigned! Part Two



Story three The three stages of growth of the Changeling



Story four The Shape, who exists within photographs



Story four Sapphire in danger from the power of the Shape

THE merits of *Sapphire and Steel* had really been affirmed by the second adventure, in which the resentment of soldiers who had died unjustly combined to oppose the Time Detectives. Writer PJ Hammond used a similar concept in story three, where the theme was vivisection.

Sapphire and Steel are pitted against a force created over the centuries by the cumulative pain of mistreated animals. "It wasn't the most successful but we had difficulty in realizing this monstrous thing secreted in the flat," says producer Shaun O'Riordan. "Hollywood nowadays produces the most fantastic horrific monsters with computer-aided design, but at that time it had to be made physically."

Coffee

"Looking back on it, it was visually boring — like a large rat and about as frightening as a cup of coffee. What it should have been was an expanding and overwhelming thing that had been bottled up over the millennia, but it would have cost too much to do and it wasn't possible at that time to put that much imagination to work. We were all locked into costs."

"It should have told people about all the pain suffered by all the animals through all history; a little furry thing wasn't going

to do that. The idea of all the animals building up over the centuries against the humans that had been killing and eating them, it was a wonderful spiritual concept of justice and revenge."

O'Riordan chose to convey the pain of the animals in a montage of monochrome photographs taken in an abattoir. He wasn't entirely satisfied with the results:

"One should really have gone in with a film camera but that would have been very expensive, as we would have had to have hired the abattoir for a day. So I took a black and white stills guy. We were disgusted by the whole thing, with all the animals lined up outside. PJ Hammond was not wrong in the sheer terror that these animals feel; they know something's go-

Shaun O'Riordan directs Joanna Lumley on location for story three

Photo © ITC





Story five The hideously diseased George McDee

ing to happen because they can smell the blood. A creature goes in, and before you know what's happened it's been stunned, and as it's stunned the back legs go straight up on a chain, the throat gets slit and the blood pours out."

Were there any stills taken that editorially he felt were too strong to include? "Yes, you couldn't use all the stuff that was taken. The pictures were horrid."

Vertigo

Story three was the only **Sapphire and Steel** to feature any location shooting. The Time Detectives arrive on the roof of a tower block, and as Sapphire feels her way around an invisible wall, she is attacked by a bird-like creature. "We were on the roof of ATV house doing that," he explains, "and I can't bear heights. There was no parapet or anything — it just went straight down. The cameraman and Joanna went straight over to the edge, but I couldn't get there unless I crawled on my knees and looked over. Joanna was working about three feet from the edge, and she

astonished me."

He also recalls that filming was temporarily interrupted by an unexpected visitor.

"Suddenly a bald head and a cigar came along. 'What are you people doing on my roof?' says Lew Grade. He must have been seventy five, and he was up there talking to David and Joanna."

Silver

The story introduced a new recurring character; **David Collings** was cast as the impish Silver. "David was suggested by Joan Brown. I'd never seen him. He has this quality like Leslie Howard in the Scarlet Pimpernel. He was a terribly casu-
al guy, and very good as Silver."

O'Riordan handed back the director's chair to David Foster for the fourth adventure. However, he was finding by that stage that the show was becoming a victim of its own success. "It began to get so big. If you produced something that was half-way near to being what the independent companies wanted, you had to make another and another and another. The BBC

is much more gentlemanly and relaxed and you have time to prepare it.

A fifth story was commissioned, but PJ Hammond was unable to meet the deadline. "That one had got pushed on us. They wanted a story, and PJ said suddenly 'I can't do it', and I think he was right. His standards were within him, he'd created the series and knew the whole mystery of them, and he couldn't come up with something.

"I asked the opinion of several people of a very professional quick writer, rang Anthony Read and went to see him. I told him the problem: I had the studio dates, and I had no story and no scripts. It was something like three days to go until the design and construction deadline. He said 'There's a story I think you could tell about ley lines in a country house' and twenty four hours later the first script came back.

"It wasn't true **Sapphire and Steel** territory, but it was an efficiently worked-out story with potential. We also got Don Houghton, and they were amazing in their ability to turn out the scripts in about three weeks. True professionalism. It was quite unfair to expect them to give anything but the bare bones of a pot boiler, and they did much better than that. They'd talk to each other on the phone and worked like consequences. They were very neat at not tripping each other up."

Guest Stars

Shaun O'Riordan directed, and vividly remembers selecting the guest artists. For the role of Lord Mullrine he chose Davy Kaye, a stand-up comic turned actor. "He'd been doing his act in the halls and I had decided that if you thought about the tycoons you knew, very few of them looked like Nigel Davenport — upright chaps speaking the Queen's English and behaving like gentlemen. Most of the time they were little, overweight — on the whole tycoons don't come pretty. I decided Davy Kaye would be my idea of what a tycoon was like, and he tried very hard and he worked hard."

"I put with him Patience Collier [as his wife, Emma] who was one of the grande Dames of the theatre. She was a wicked woman, with such talent, but naughty. To rehearse she sucked everything out and gave it back like a million dollars. I once saw a four-handed play with her, Peggy Ashcroft, Olivier and another heavyweight, and she took the show off the other three."

"She brought the whole of my studio to a halt, with the studio manager taking his cans off and walking out saying, 'I can't stand it' and leaving behind him the sound man and the lighting man rowing over a shadow. For my money she delivered on



Story five O'Riordan remembers casting the guest stars Patience Collier (left) and Davy Kaye (right), with Peter Laird (centre)

the screen like nobody, and she would make the director feel like he was good. If you asked her to do something she'd say 'You're very clever; you're wonderful the way you think of these things' and she'd do it. She'd woo you; she was a sexual creature and she was a woman of eighty!"

As the programme developed, did O'Riordan attempt to find new ways of shooting it? "Not for its own sake. All shots had a job to do, and to look for new shots is a bad thing. They're meaningless if they're not allied to the text. You end up with something called phoney drama."

As he was locked into editing, O'Riordan had only limited involvement in the final story, set in a motorway service station. It was to be *Sapphire and Steel's* last outing; the series was pulled.

The End

"It was the very end of the time at Elstree, and the company was bought from Lew. He got voted off, and lost his licence for London at the same time. ATV was bought by a consortium of Midlands businessmen on the understanding they



David McCallum — no fear of heights while shooting story three

bought a studio in Nottingham. Charles Denton took over and turned his back on everything that had been made at Elstree and they started afresh in Nottingham. You couldn't have shot *Sapphire and Steel* in Nottingham — they were horrible to work in."

Ten Years On

It's now over ten years since the series finished, and Shaun O'Riordan is delighted by the further success Joanna Lumley has enjoyed — particularly with her comic turns with Ruby Wax and Jennifer Saunders. "Joanna had been in *The New Avengers*, then she came to *Sapphire and Steel*," he notes. "I remember talking to her about her career, and she said she wanted to stop playing these other-wordly parts. I said she would have to arrive at normality through an institutional part, like a policewoman. I think that annoyed her."

"She's managed through humour, because she's a very bright woman, and she's now knocking off a vein of comedy where she's stealing the show from everybody. She has got talent."

Although pleased by the resurgence in popularity that the series is experiencing, O'Riordan doubts that it could ever return — even in the current climate of TV revivals. "I think Science Fiction has moved away from that kind of area — the mystical side of Science Fiction. It has got much harder; you either go for bug-eyed monsters, or you go for Space adventure. I don't see the moral metaphysical side coming back."

David Richardson



Story three Rothwyn (Catherine Hall) nurses the baby

We continue our interview with *Star Trek*'s prolific script writer, DC Fontana.

FOR the show's second season, DC Fontana was assigned a major rewrite of a script by Lawrence Wolff. In *The Ultimate Computer*, Captain Kirk finds himself facing redundancy by being replaced by the powerful artificial intelligence, M5.

"Lawrence Wolff came in with the idea and we loved it. He went away and wrote the script but it was mainly about guest characters, Doctor Daystrom and M5. The characters who people most wanted to see (Kirk, Spock, McCoy) were peripheral. The Captain, now being Captain Duncel, wasn't really in the script very much. So Lawrence Wolff was told to rewrite and bring our characters in but came back with a script that had not changed very much. Gene gave me the script and told me to really make it my characters' problem."

Bottle Show

If the first draft had virtually excluded Kirk then Fontana's rewrite turned the situation around and focused the show on him, allowing William Shatner to give one of his best ever *Star Trek* performances. It also provided a twist on Kirk's usual solution to the computer problem.

"It was basically what they call a 'bottle show' since it was all set on the ship. By doing away with all the extras, we could concentrate on our major characters and have them involved in the story very strongly. I liked it because, in previous stories, Captain Kirk had befuddled a computer by posing the unanswerable question. He tries this on the M5 and it tells him to stick it because, why should it try answering a question that is unanswerable? What Kirk does is to find the vulnerability in the computer, which is the fact that it is based on the engrams of Daystrom himself, so he then gives it a moral problem which it cannot solve."

Also in the second season, Fontana had found herself involved with *Friday's*

DEALING IN FUTURES

DC Fontana - Part Two



The Enterprise Incident Kirk disguised as a Romulan on a daring mission

Child in which the Enterprise officers help save a woman and her child's life from bizarre tribal customs.

Unhappy

"That was originally a story in which the woman, Eileen, was not a nice person at all. She realized that to save her life she could give up her baby for sacrifice to the new Tiere [tribe leader]. In that first draft, the Enterprise people saved the baby and she died a nasty death. Gene did not agree that that was the way it should go since he felt mothers did not behave like that. He changed the script and I wasn't terribly happy with the way it turned out. The action/adventure story and some of the relationships were mine but I have never been truly happy with it."

Fontana's final contribution to *Star*

Trek's second season was a rewrite of the story *By Any Other Name*.

"One of the things we puzzled about was how this relatively small group of Kelvans, six or seven, could take over the starship and overpower six hundred people. Gene Coon and I kicked it around and nothing we came up with really worked, so we finally went to see Gene Roddenberry. He had this sixteen-sided piece of Mexican Onyx on his desk which he used as a paper weight. He started pushing it around with his finger and said 'Suppose they had a machine, a weapon, that changes people into one of these' [the paperweight]. So the prop department made them out of styrofoam, cut them up and coloured them!"

There were considerable changes in the production office for *Star Trek*'s third and final season. What was, for most fans,

The Enterprise Incident Trapped by Romulans in the Neutral Zone





The Way to Eden Hippies take over the Enterprise in a re-written script

a disappointing end to a fine series, actually began with a great deal of promise. Dorothy Fontana explains the background to the upheaval.

Downhill Slide

"It started out that Gene was going to produce the show for that season if he had a good time slot. NBC said he would so Gene started to produce the show and assign stories. I came up with *The Enterprise Incident* and was already into the first draft when Gene found out that the time slot would be ten o'clock on Friday night. Gene just said, 'I'm not going to work this hard to produce this show knowing that it is doomed because of the time slot.' So he pulled back and they found Fred Frieberger to produce. Arthur Singer was the story editor because I also had left the series and was freelancing at the time."

Fontana was obliged to finish her script, however, and duly handed in *The Enterprise Incident* on time. The story saw Kirk fake madness and take the Enterprise into the Romulan Neutral Zone. Everything looks desperate until we learn that it is a covert attempt by the Federation to steal a Romulan Cloaking Device. Unfortunately, once out of her hands, the script was altered.

"They made changes to it that I did not particularly care for. I very much did not like the so-called love scene between Spock and the Romulan commander. I felt it was not in character for Spock."

Eden and Back

Fontana had started work on two other episodes but eventually took her name off

them because of the producer's interference. "I started writing the story which would have been called *Joanna* and eventually became titled *The Way To Eden*. Fred Frieberger said to me that McCoy cannot have a daughter twenty years old because he is Kirk's contemporary in age. I thought that showed the man had not even read the show's format which clearly laid out the character of McCoy's daughter, Joanna. In fact, it had been DeForest Kelley's suggestion that he have a daughter because I had suggested a son. The producers wanted to make it Chekov's Russian ex-girlfriend. I tried to play with that and wasn't getting anywhere with it, so I asked my agent to get me out of this contract. Another writer did the script for

what became *The Way to Eden* and after I saw it I just took my name off because it was too far away from what I had originally intended."

Animates

Happier times with *Star Trek* returned in 1973 when Gene Roddenberry asked her to come aboard the animated series.

"I only wrote the one episode [*Yester-year*] but it was one I particularly wanted to do. It was an object lesson for children about a dignified death for a pet and dealing with the loss of a pet. NBC were a little nervous about it but Gene told them to trust me. Thankfully, nobody had any problems with the way the death of the pet was done."

The quality of the production was also something Fontana and the producers tried to keep high. "I was once asked if we ever wrote down for the *Star Trek* animates and the answer was no, we did *Star Trek* but in a cartoon version. It was really interesting to do aliens when you did not have to worry about zippers! And it was nice to do the underwater planet or the frozen ice planet because it didn't cost any extra, all you had to do was draw it. We actually had the advantage of a writers' strike going on in '73. They were out for three months and so could not write for live action but we asked writers who had done *Star Trek* before, to come back and do scripts for the animated version, which they could do because the Writers Guild contract does not cover animation. So we got some very good scripts from *Star Trek* writers without breaking any union rules."

Stuart Clark

Photo research: Mark French
(The final part will appear next month)

Yester-year Spock in an animated tale of a lost pet



Starburst Yearbook - OUT NOW!

Starburst looks back at 1993, paying particular attention to the ongoing saga of the programme the BBC stopped making 4 years ago, **Doctor Who**. The *Children in Need Special* and the documentary are both covered in detail.

The Yearbook also keeps up to date with the two **Star Trek** series, **The Next Generation** and **Deep Space Nine**, and takes its yearly overview of television in the UK and States as well as a roundup of the films of 1993. There are also a look at the use of Science Fiction in TV adverts, the career of Vincent Price and the work of ILM, including *Jurassic Park* and a giant A3 Velociraptor poster.

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Contagion: The Scottish Star Trek Convention - 23-25 July 1994. The Hotelous Inn, Glasgow. Guests (subject to work commitments): To be announced. Registration 35. For further details and accommodation rates send SAE to Contagion, PO Box 867, Rutherglen, Glasgow G73 4HR.

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SURVIVING THE APOCALYPSE



On horseback for the third season of *Survivors* Charles (Denis Lill), Jenny (Lucy Fleming) and Hubert (John Abineri)

HE's been a Welshman in *Survivors*, a German and an English country gentleman in *Doctor Who* and a Cowboy in *Red Dwarf*, yet Dennis Lill hails from New Zealand.

Lill became an actor quite by chance: "I joined the airforce as a mechanic, and during my stay at one of many airbases a friend suggested I go into town with him to an audition. We both read for parts and we both got them. We did the play, and I decided it was something I could enjoy.

"After several years of amateur dramatics I was discharged from the airforce and I finally decided to set my cap at acting. I spent a couple of years touring the country, then moved to London in 1967."

Dennis Lill's first encounter with cult television was in 1975, when he was cast as the idealist Charles Vaughan in *Corn Dolly*, the fourth episode of Terry Na-

tion's apocalyptic drama *Survivors*. How had he secured the part? "Contacts really," he claims. "I had worked with the producer [Terence Dudley] before, and one of the directors, I think my name was fairly well to the fore when they were looking."

His first impressions of the series were extremely positive: "I was tremendously excited by it; we all were. It seemed to break new ground as far as the standard series format was concerned, because there was a lot of stuff flying around in the early Seventies. I think the format went through various incarnations, but we were very pleased with the direction it finally headed in."

Although he appeared in just one episode of that original season, Lill followed the series closely.

He describes the first year as: "Very much men in jeeps with guns. It was a little bit samey which is why they chose to get

out and about much more. Terence Dudley decided that there was no more looting to be had, nothing left in the supermarkets, so we were back to 18th Century technology."

Coming Back

In addition to the format changes, there were a number of cast changes between the first and second seasons. The pivotal role of Abby Grant was lost when Dudley chose not to renew Carolyn Seymour's contract, and several peripheral characters were killed off in a fire. The surviving regulars were forced to join with the Whitecross community; re-enter Charles Vaughan...

"I really have no idea why they chose to bring the character back," says Lill. "I like to think that people were impressed with my abilities. Also I think he was also quite



Lill played an android in the sixth season of *Red Dwarf*

a useful foil. The original idea of 'reproduction at all costs' went out of the window, but he was seen as something of a leader, trying to re-create some form of communal civilization."

With the exception of the initial episodes, *Survivors* was recorded on location using Outside Broadcast cameras. Denis Lill recalls that this was due to internal politics at the BBC: "The original Head of Series — Ronnie Marsh — wasn't over-enthusiastic about the series. I think his words were '98% of the world's population have been wiped out by a plague — it's awfully depressing, isn't it!' On the basis of that we didn't get much studio time allocated to us.

"We pioneered a lot of OB techniques — laying out miles and miles of cable over fields. The main problems we had were technical problems; getting our cameras from point A to point B and feeding the cables back to the scanner van in a convenient field something like two miles away.

Location Shooting

"We also had to avoid aircraft noises and vapour trails and machinery noises in the background. We spent about six months filming in Wales at a place called Callow Hill, which was a tiny hippy commune

near Monmouth. Once word got around amongst the locals that we were filming and the last thing we wanted was machinery noises, these chainsaws kept buzzing at us from miles away. A jeep would be

despatched with a production assistant on board clutching a fiver, and once it was known that people were being paid to be quiet things went mad!"

Still on the topic of shooting on location, Lill recalls that there were also problems with the use of trained animals. "One of the ideas was that dogs had gone wild and formed themselves into packs. There was one sequence where our heroes were marooned in a van in the middle of the country surrounded by a pack of wild dogs, and they'd called in a dogs-for-films type firm, and they just sat there wagging their tails and panting and looking anything but threatening. It wasn't until the last series when we employed someone who trained guard dogs when we got some that looked pretty vicious."

The Lights of London

The show's only two-part story *The Lights of London* found Charles and Greg (Ian McCulloch) braving the rat-infested capital city as they searched for a lost friend. They discover a sizeable community living in underground shelters; the production team found a suitable location beneath Camden Town. "There are eight underground shelters in London, which were originally built as an extension of the tube network, but during the war were used to house troops. There are four north of the river and four south of the river.

"There's nothing apart from a ventilator shaft in the main street of Camden to indicate there's anything there. But once you go down in the lift there's this huge

Lights of London Charles rescues Ruth (Celia Gregory) from her abductors



great complex full of bunks and toilets and cooking facilities. It's still being maintained by caretakers, because it was mooted at one stage they could become fall-out shelters. They could house several hundred people."

Additional scenes were shot in the London Underground. "We used the City Line, which was run by British Rail. I remember being attacked by rats, and I had these enormous great stuffed rats thrown at me! The make-up department were told to make a lot of white rats brown, and I think they killed several rats before they finally found a brown make-up that wasn't toxic."

Some cast members have voiced their opinion that the series deteriorated dramatically once Terry Nation relinquished his influence. Dennis Lill concurs. "My own ambitions as far as the series was concerned was that Mankind was put back on a neutral phase, and we had a chance to sort out a lot of things right that had gone wrong before. To a certain extent a lot of episodes degenerated into a long chase sequence, or someone went missing.

"The idea of hydro-electric power was fine [season three's *Power*], but I don't think we tackled the technicalities enough to satisfy my appetite. It all became a murder mystery where somebody got sucked into a turbine and spat out the other side, which was unnecessary. It would have been more interesting to try and learn to operate a steam train from the word go, or power up the station."



Lucy Fleming and Denis Lill, suffering filming during the winter

Script Submission

Like Ian McCulloch, Denis Lill attempted to adapt his own ideas for the series into a script. "I did cobble together one episode which was rejected out of hand because it wasn't very good. I was rambling on about a feminist issue. I think we all had ideas about which way it would go, but we were in the hands of the writer and Terry Dudley kept a very strict hand away."

Disillusioned with the direction the series was heading, Ian McCulloch resigned at the end of season two. This allowed more involvement for Denis Lill. "Ian McCulloch took all the 'action man' parts, and I remember having an awful lot of spiel about civilization and the way communities should survive. There were sequences in which I would say 'Oh for Pete's sake, let me do something'. My great love is to do a Western, and one of the things that appealed to me about *Survivors* was that you got up in the morning, and climbed on your horse and you went to work."

The horseriding presented no problems

for the actor. "I'd already done a lot of that in New Zealand. However, sitting on top of a horse and firing a dirty great shotgun did rather upset the animal; one had to hang on as best one could."

After three seasons and thirty eight episodes, *Survivors* ended in June 1977. "I think we'd gone about as far as we could, given the lack of enthusiasm from the BBC at the time. If it could have gone on it needed better storylines, more imagination, but for what it was it was okay. It had quite a following, and people still talk about it."

Red Dwarf

Denis Lill's most recent television appearance was in the *Red Dwarf* episode *Gummen of the Apocalypse*. "I'd worked with the writers, Grant and Naylor, on an episode of what will hopefully become a series called *The 10 %ers*, which has just been screened under the comedy playhouse banner. We had a big press launch and I was talking to Rob and Doug about *Red Dwarf*, asking them how they get

their ideas and stuff like that. They said they were having great fun because at that time they were writing a Western sequence. Of course, I grabbed them by the lapels and said 'I would kill to do a Western!' I turned out to play a bionic type warrior that had been created for a war that never happened."

"We filmed near Brands Hatch in Kent, where a Western club have got together and constructed a Western street with a livery stable, and bank and saloons. All these guys come from over the country and spend entire weekends with camp fires and fast draw competitions. To all intents and purposes it's a fairly realistic looking Western Town. We were there for just a day, but I'd like to have been there for a week. I got to do a draw and chew tobacco and ride a horse and acted out my fantasies."

Returning briefly to the subject of *Survivors*, how does the actor feel about the show's release by BBC Video? "I think it's great; it's interesting to see myself twenty years ago, if nothing else."

David Richardson

survey results

Thank you to all of the many *TV Zone* readers that completed the survey poll. The entries were fed into our computer, and the following are the final results.

For the sections that asked you to prioritize your choices a points system has been used. For example, in the favourite video section, titles in first place were awarded three points, second place was given two points and third place one point. The final figures as given below are the total percentage of the vote garnered by each nomination.

Most Popular Videos

Doctor Who	27.4%
<i>The Silurians</i>	4.9%
<i>The Invasion</i>	3.9%
<i>Dalek Box Set</i>	3.6%
<i>The Trial of a Time Lord</i>	2.2%
<i>The Keeper of Traken</i>	1.7%
<i>Terror of the Autons</i>	1.2%
<i>Image of the Fendahl</i>	1.0%
<i>The Daemons</i>	1.0%
<i>Others</i>	7.9%
Star Trek: Next Generation ..	10.6%
Star Trek: Deep Space Nine ..	7.1%
Red Dwarf	6.1%
Sapphire and Steel	5.2%
Blake's 7 ..	3.6%
Timeslip	3.2%
<i>Others</i>	36.8%

Doctor Who was way ahead of its nearest contenders. As most people voted for individual stories rather than just **Doctor Who** we have broken the nominations down into the individual titles.

The 'Others' section included **Department S**, **Thriller**, **Space 1999**, **The Makings of Hitch Hikers Guide to the Galaxy** and **Spitting Image**.

Most Desired Video Releases

Quantum Leap	10.3%
The Tomorrow People (70s) ...	7.0%
The Avengers	5.3%
Quatermass	2.9%
Day of the Triffids	1.6%
Callan	1.2%
Lost in Space	1.2%
Northern Exposure	1.2%
Planet of the Apes	1.2%
The Goodies	1.2%
<i>Others</i>	66.9%

At the time of the poll's publication, **The Avengers** had not yet been released on video. 'Others' included **Ace of Wands**, **Fantastic Journey** and **Mission Impossible**.



Favourite Issue

Issue 38	16.4%
Issue 45	12.9%
Issue 44	10.1%
Issue 46	10.1%
Issue 42	9.2%
Issue 43	8.4%
Issue 40	7.1%
Issue 35	6.5%
Issue 41	6.0%
Issue 37	5.9%
Issue 39	4.1%
Issue 36	3.3%

Our bumper, extra large issue 38 obviously proved popular. Not far behind was issue 45 which had a cover feature on the **Doctor Who** radio play and the cancellation of the then forthcoming **Doctor Who** special, *The Dark Dimension*.

Favourite Special

Special 8 - 'Eighties'	30.3%
Special 10 - Earth Invasion	29.2%
Special 7 - Supernatural	21.3%
Special 9 - Super Villains	19.2%

Each of the specials seemed to have its own fans and at the end of the day the votes were fairly evenly divided. Special 8 just beat the others to the post.

Most Popular Features

News	16.6%
Video Reviews	11.7%
Features	11.5%
Interviews	11.3%
Episode Guides	9.9%
Television Reviews	9.4%
Fantasy Flashback	8.9%
Book Reviews	8.4%
Letters	8.3%
Posters	4.0%

Unsurprisingly, our renowned news section proved to be by far the most popular section of the magazine.

Favourite Programmes Featured in TV Zone

Doctor Who	25.7%
Star Trek: Next Generation ...	17.4%
Star Trek	7.6%
Red Dwarf	7.5%
Blake's 7	6.5%
Star Trek: Deep Space Nine ..	5.4%
The Avengers	5.0%
Quantum Leap	2.6%
The Prisoner	2.5%
Sapphire and Steel	1.0%
<i>Others</i>	18.8%

Doctor Who jumped very much into the lead in this category with **Star Trek: The Next Generation** taking second place. However, if one combines the results of all three **Star Trek** shows, the figure of 30.4% places it well above **Doctor Who**.

Programmes to Include in Future in TV Zone

Gratifyingly, many people said that we already covered their favourite shows. Here are but a few of the many, many series that were nominated. **A For Andromeda**, **Adam Adamant Lives**, **Beasts**, **Buck Rogers in the 25th Century**, **Colditz**, **Coronation Street**, **Doomwatch**, **George and Mildred**, **Hawaii Five-O**, **Highlander — The Series**, **Johnny Quest**, **Mission: Impossible**, **Out of the Unknown**, **The Outer Limits**, **Puff 'N Stuff**, **The Six Million Dollar Man**, **Star Fleet**, **The Baron**, **The Free-wheelers**, **The Man from Atlantis**, **The Nightmare Man**, **The Sweeney**, **Virtual Murder** and **X-Men**.

Which certainly gives us plenty of ideas for future issues!



Credits

Gary Conway Steve Burton
Don Marshall Dan Erickson
Don Matheson Mark Wilson
Heather Young Betty Hamilton
Deanna Lund Valerie Scott
Stefan Arngrim Barry Lockridge
Kurt Kasznar Alexander Fitzhugh
Creator & Executive Producer Irwin Allen
Special Effects L B Abbott,
. Art Cruickshank and Emil Kosa, Jr
Director of Photography Howard Schwartz
Make-up Ben Nye
Music John Williams
Costume Designer & Assistant to the Producer Paul Zastupnevich

A1 The Crash

Writer Anthony Wilson
Director Irwin Allen

On June 16th 1983, Captain Steve Burton and his co-pilot Dan Erickson are in command of Flight 612, the Spindrift Orbital Transport, on a routine passenger flight from New York to London. Their communications are knocked out by solar turbulence and they are forced to fly through a bizarre green gas cloud. As the pilots fight for control, Stewardess Betty Hamilton works to calm the passengers: a business tycoon, Mark Wilson; a jetset heiress, Valerie Scott; an orphan, Barry Lockridge (with his dog Chipper) and a con man wearing a naval commander's uniform, Alexander Fitzhugh.

Steve regains partial control of the ship when it re-enters atmosphere and, seeing what appear to be the lights of London below, makes an emergency crash landing in a field.

The pilots go outside and are nearly run down by a huge car. Returning to the ship, they attempt to take off, but the Spindrift is picked up by a giant boy. Only emergency power gets them free, but at 5,000 feet they are still surrounded by buildings. With insufficient power to achieve orbit, the ship crashes again in a wooded area.



The Crash The size of the new world sinks in

The passengers are furious: Mark threatens to bring them up on charges if they cause him to miss his meeting and Fitzhugh becomes convinced that the whole thing is a police plot to capture him.

Fitzhugh leaves the ship with his suitcase full of money and spins Barry a story that he is on a secret mission. Then the nightmare begins: Steve is almost killed by a giant spider, and Barry and Fitzhugh are nearly mauled by a giant cat. While the cat batters the Spindrift, Steve and Valerie are captured by a giant entomologist and taken to a laboratory. Fitzhugh tries to force the others to leave at gun point, but

Dan calls his bluff and goes off with Mark to stage a rescue.

Fitzhugh ultimately saves the day by shooting the entomologist, causing him to drop Dan. Meanwhile, Chipper digs up a tape recorder which indicates that others from Earth have become trapped in this land of the giants.

First US transmission: September 22, 1968

A2 Ghost Town

Writers ... Gil Ralston, William Welch and Anthony Wilson
Director Nathan Juran

Ghost Town Steve, Valeris, Fitzhugh, Mark, Dan and Betty



Attempting to escape from a giant tramp, the Spindrift crew become trapped within a forcefield and find themselves in a normal sized town. Everyone, except Steve, is convinced they have somehow returned to Earth, but they have actually been lured into a toy town built by a kindly old man, Akman, for his granddaughter. However, the girl is sadistic and tries to kill them.

First US transmission: September 29, 1968

A3 Framed

Writer Mann Rubin
Director Harry Harris

A giant hobo is blamed for the murder of a photographer's model and only the little people know he is innocent; the real murderer being the giant photographer (Paul Carr). Steve uses the giant's camera to take a picture of him planting evidence on the drunken hobo and must somehow get this photo to the police.

First US transmission: October 6, 1968

A4 Underground

Writer Ellis St Joseph
Director Sobey Martin

A giant underground leader, Professor Gorak, tricks the little people into helping him retrieve an incriminating letter by pretending to be the leader of another Earth ship, Captain Hartman.

First US transmission: October 20, 1968

A5 Terror-Go-Round

Writer Charles Bennett
Director Sobey Martin

Fitzhugh and Barry are captured by a gypsy boy, Pepi, and the others are also caught when they attempt a rescue. Pepi's uncle, Carlos, intends to revive his fortunes by selling them to a circus.

First US transmission: November 3, 1968

A6 Flight Plan

Writer Peter Packer
Director Harry Harris

Fitzhugh, Betty and Barry rescue an Earth pilot, Joe, who is being hunted by two giants and take him back to the Spindrift. But Joe is really a giant who has miniaturized himself in order to befriend the little people and learn their advanced knowledge.

First US transmission: November 10, 1968

A7 Manhunt

Writers J E Selby and
Stanley H Silverman
Director Sobey Martin

A giant escaped convict stumbles across the Spindrift and carries it off with him, presumably intending to swap it for his freedom. But he becomes trapped in quicksand and must cooperate with the little people to free himself.

First US transmission: November 17, 1968

A8 The Trap

Writer Jack Turley
Director Sobey Martin

While scavenging an abandoned giant clock for its invaluable radium, Betty and Valerie are captured by giant scientists who have set up camp in the forest. Rescue is complicated by the giants' sound detector, which will surely give away the little peoples' position.

First US transmission: November 24, 1968

A9 The Creed

Writers Bob and Esther Mitchell
Director Sobey Martin

Barry develops chronic appendicitis and needs an operation. Steve reluctantly agrees to perform it, but they must raid a hospital for ether. A giant doctor, Brulle, discovers them and agrees to assist, if Fitzhugh will translate an Earth medical book which is in German. Discovery is threatened by the janitor who wants to turn them in to the police for a reward.

First US transmission: December 1, 1968

A10 Double-Cross

Writers Bob and Esther Mitchell
Director Harry Harris

Out hunting for rags to mend their clothes, Fitzhugh is discovered by two crooks and accidentally hit on the head by a giant gold bracelet. This causes amnesia and he cannot remember how he came to be on the giants' world. However, he reverts to his con-artist self and agrees to help them rob a museum.

First US transmission: December 8, 1968

A typical publicity pose for the series



Opposite page: A giant's eye view of the humans



A11 Weird World

Writer Ellis St. Joseph
Director Harry Harris

Chipper digs up an Earth-sized tape recorder which they are able to repower with a giant battery. It plays a message from Major Kagan of the National Air Research Space lab, which was lost years before and tells of the lab's capture by the giants. Later they find the nearly insane Kagan, who has been living wild in a gopher hole and he finally tells them that his undamaged ship still exists in the giant's Science Center.

First US transmission: December 22, 1968

Glen Corbett guested here as Kagan. He is perhaps better known to *Star Trek* fans as Zefram Cochrane in the episode Metamorphosis.

A12 The Golden Cage

Writer Jack Turley
Director Sobey Martin

While searching for food at a picnic sight, Betty and Barry are almost caught by two giants who follow them back to the ship. Luckily, the giants cannot find the Spindrift, but when Steve and Mark investigate the sight they discover an Earth girl, Marna, trapped in a giant bottle. Mark wants to rescue her, though Steve suspects a clever trap.

First US transmission: December 29, 1968

A13 The Lost Ones

Writers Bob and Esther Mitchell
Director Harry Harris

Once again we encounter Earth people, but these are the survivors of a gang of underprivileged teens, who were given a round-the-world flight two years before and disappeared. Most of the 28 boys have died, but some have been captured by the giants and the others suspect the Spindrift crew are working for them.

First US transmission: January 5, 1969

A14 Brainwash

Writer William Welch
Director Harry Harris

Fleeing from a giant policeman, Steve and Fitzhugh discover a communications complex hidden in a sewer, built three years earlier by a now dead Earthman and they discover that the Giants are planning to invade Earth. Steve is captured, interrogated and brainwashed by Police Captain Ashim. Mark is able to repair the complex's destruct mechanism so that this advanced equipment will not fall into the giants' hands.

First US transmission: January 12, 1969

Warren Stevens guested here as Ashim. He would return to *Giants* as the Time Traveller Olds in the second season's Deadly Dart. Stevens played three different roles in *Voyage to the Bottom of the Sea* and also guested in *The Time Tunnel*. He is, perhaps, best known to genre fans as Doc Ostrow in the 1956 SF classic *Forbidden Planet*.

A15 Bounty Hunter

Writer Dan Ullman
Director Harry Harris

The giant government offers a reward for the capture of the little people and the Spindrift, and reward posters are put up throughout the forest. Fearing a plague of bounty hunters, Steve orders a desperate search for metal to repair the ship so they can escape. However, Valerie is captured by a giant camper and his daughter while searching for food.

First US transmission: January 19, 1969

A16 On A Clear Night You Can See Earth

Writers Sheldon Stark and Anthony Wilson
Director Sobey Martin

While breaking into a lab searching for optical lenses, Steve is captured by a giant scientist, Murtrah, who has developed binoculars which allow him to see in the dark. Steve must be rescued and the glasses destroyed before they can be used to help the giants locate the Spindrift.

First US transmission: January 26, 1969

Michael Ansara guested as Murtrah. He appeared in the *Voyage to the Bottom of the Sea* feature film (as Miguel Alvarez)

Almost caught in a web of intrigue...



and guested in two episodes of the series. He also appeared once in *Lost in Space* and twice in *The Time Tunnel*. He is well known to *Star Trek* fans as the Klingon Captain Kang from Day of the Dove.

A17 Deadly Lodestone

Writer William L Stuart
Director Harry Harris

Inspector Kobick of the SID (Special Investigations Department) is given a new device to track the little people: an inella-sensitive detector. Since inella is an Earth metal, all traces of it must be banished from the Earth camp, but Dan has an inella pin in his leg, inserted years before when he broke it during the Olympics. Steve is sure that Dr Brulle will help to remove it, but he is in prison.

First US transmission: February 2, 1969

Apart from the reappearance of Paul Fix as Dr Brulle, this story introduced Kevin Hagen as Inspector Kobick and he would eventually appear in nine episodes. Also, Sheila Mathews (Mrs Irwin Allen) guested as Nurse Helga. Sheila would return in Wild Journey (as Collier) and seems to have been Irwin's lucky charm, appearing in *Voyage to the Bottom of the Sea*, three episodes of *Lost in Space*, and Irwin's movie *City Beneath the Sea*.

A18 The Night of Thrombeldinbar

Writers Bob and Esther Mitchell
Director Sobey Martin

The giants are preparing for a holiday, setting out plates of cookies for Thrombeldinbar, a magical elf who brings gifts to children. Fitzhugh is mistaken for the elf

and captured by two orphan boys, Garna and Tobek, who hope to be granted a wish.

First US transmission: February 16, 1969

A19 Seven Little Indians

Writers Bob and Wanda Duncan
Director Harry Harris.

Fitzhugh finds a brand new flashlight in the forest, but when he and Dan go to retrieve it, they spring an SID trap. Although they escape, Chipper is captured. Inspector Kobick puts the dog on display in the zoo, knowing that the little people will attempt a rescue.

First US transmission: February 23, 1969

A20 Target: Earth

Writer Arthur Weiss
Director Sobey Martin

Steve, Dan and Mark are chased into a building by Inspector Kobick and his dog. There they discover Franzan, a giant scientist, and his wife Altha testing a nuclear guidance system. Franzan makes Kobick leave and the little people barely escape. Mark strongly suggests they help Franzan perfect the device as it will enable them to return home, unaware that the giants want to use it to invade Earth.

First US transmission: March 2, 1969

A21 Genius At Work

Writers Bob and Esther Mitchell
Director Sobey Martin

Barry and Fitzhugh help a giant boy, Jodar, escape from an angry farmer, Zurpin, who resembles Fitzhugh. Jodar is a genius at the University who has developed a formula to make things grow bigger. Fitzhugh cons a piece of the candy-like substance from Jodar and eats it, becoming giant sized. Going to town, Fitzhugh is confused with Zurpin, who is a thief, and arrested.

First US transmission: March 9, 1969

A22 Return of Inidu

Writers Bob and Esther Mitchell
Director Sobey Martin

The little people shelter from a fierce storm in the home of an old magician, Inidu, who was forced to retire when a man was killed during his act. Inidu entertains them and helps to drive away two sadistic youths, and those who are able to help the old man prove his innocence.

First US transmission: March 16, 1969

A23 Rescue

Writers Bob and Esther Mitchell
Director Harry Harris
Attempting to escape from SID



Trapped by Inspector Kobick in *The Chase*

Sergeant Gedo, the little people are spotted by two giant children, Tadar and Leeda. However, the children fall into an abandoned drain shaft while trying to catch them and the giant's Rescue Squad is unable to reach them. Valerie and Betty find the children's parents and offer to help, forcing Inspector Kobick to stand idly by while Dan and Steve stage the rescue.

First US transmission: March 23, 1969

Lee Meriwether guested as the mother and was a regular on *The Time Tunnel*. Eventually, all of the *Tunnel* regulars, except James Darren, would guest on *Giants*.

A24 Sabotage

Writers Bob and Esther Mitchell
Director Harry Harris

Dan and Mark are captured by Chief of Police Bolgar, who interrogates them about the location of the Spindrift and the rest of the crew. Bolgar plans to blow up a railroad bridge and blame the incident on the little people, forcing public opinion against them. Only the sympathetic Senator Obek, who has defended their freedom in the past, seems able to help.

First US transmission: March 30, 1969

Time Tunnel regular Robert Colbert guested as Bolgar.

A25 Shell Game

Writers William Welch,
..... Bob and Esther Mitchell
Director Harry Harris

Valerie and Betty travel to the waterfront to get some seafood. Steve hurries after to stop them, but all three become trapped in a sea shell. They are found by a deaf boy, Dal, whose father plans to turn them in for the reward. Mark offers to trade them for a hearing aid he will construct.

First US transmission: April 13, 1969

A26 The Chase

Writers Arthur Weiss and
..... William Welch
Director Sobey Martin

Valerie, Betty and Fitzhugh are captured by the SID and taken to Inspector Kobick for questioning. But Kobick is having problems with underground freedom fighters and only narrowly escapes assassination. Kobick sends Valerie back to the Spindrift with a message: if the little people will help him find the underground's headquarters he will arrange for the giants' government to permanently guarantee their safety.

First US transmission: April 20, 1969
Rod Summers



Season 6

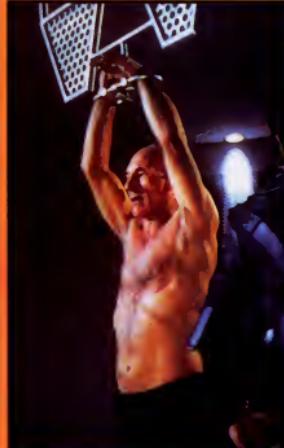
*The date on which Paramount Home Media distributed the Satellite to stations throughout the US. This transmission is recorded by the stations and broadcast during the

Ep No.	Production Code	Episode Title	Stardate	Paramount Satellite Uplink Date*
127	227	Time's Arrow II	46001.3	19 Sep 1992
128	228	Realm of Fear	46041.1	26 Sep 1992
129	229	Man of the People	46071.6	3 Oct 1992
130	230	Relics	46125.3	10 Oct 1992
131	231	Schisms	46154.2	17 Oct 1992
132	232	True Q	46192.3	24 Oct 1992
133	233	Rascals	46235.7	31 Oct 1992
134	234	A Fistful of Datas	46271.5	7 Nov 1992
135	235	The Quality of Life	46307.2	14 Nov 1992
136	236	Chain of Command, Part I	46357.4	12 Dec 1992
137	237	Chain of Command, Part II	46360.8	19 Dec 1992
138	238	Ship In A Bottle	46424.1	23 Jan 1993
139	239	Aquiel	46461.3	30 Jan 1993
140	240	Face of the Enemy	46519.1	6 Feb 1993
141	241	Tapestry	Unknown	13 Feb 1993
142	242	Birthright, Part I	46578.4	20 Feb 1993
143	243	Birthright, Part II	46579.2	27 Feb 1993
144	244	Starship Mine	46682.4	27 March 1993
145	245	Lessons	46693.1	3 April 1993
146	246	The Chase	46731.5	24 April 1993
147	247	Frame of Mind	46778.1	1 May 1993
148	248	Suspicions	46830.1	8 May 1993
149	249	Rightful Heir	46852.2	15 May 1993
150	250	Second Chances	46915.2	22 May 1993
151	251	Timescape	46944.2	12 June 1993
152	252	Descent	46982.1	19 June 1993

Man of the People



Chain of Command, Part II



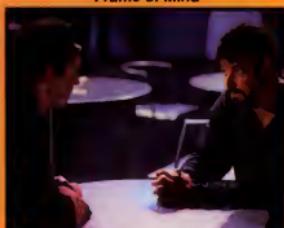
Birthright, Part I



Descent



Frame of Mind



**STAR TREK
DEEP SPACE NINE**

Season 1

*The date on which Paramount transmits episodes via Satellite to its stations throughout the US. The transmission is recorded by the stations and broadcast during the following week, usually on Saturdays.

Episode	Production Code	Episode Title	Stardate	Paramount Satellite Uplink date*
0	721	Emissary (90 mins)	46379.1	2 Jan 1993
1	401	Emissary (Part 1)	46379.1	27 Feb 1993
2	402	Emissary (Part 2)	46379.1	6 Mar 1993
3	404	Past Prologue	46397.3	9 Jan 1993
4	403	A Man Alone	46421.5	16 Jan 1993
5	405	Babel	46423.7	23 Jan 1993
6	406	Captive Pursuit	46477.5	30 Jan 1993
7	407	Q-Less	46531.2	6 Feb 1993
8	408	Dax	46910.1	13 Feb 1993
9	409	The Passenger	46570.8	20 Feb 1993
10	410	Move Along Home	46612.4	13 Mar 1993
11	411	The Nagus	46657.0	20 Mar 1993
12	412	Vortex	46689.6	17 Apr 1993
13	413	Battlelines	46715.2	24 Apr 1993
14	414	The Storyteller	46729.1	1 May 1993
15	415	Progress	46844.3	8 May 1993
16	416	If Wishes Were Horses	46853.2	15 May 1993
17	417	The Forsaken	46925.1	22 May 1993
18	418	Dramatis Personae	46922.3	29 May 1993
19	419	Duet	46933.4	12 June 1993
20	420	In the Hands of the Prophets	46951.7	19 June 1993

Captive Pursuit*Move Along Home**In the Hands of the Prophets**Vortex**The Storyteller*



TV Zone Letters
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Shock Waves

Sara Jackson

Leeds, West Yorkshire

In reply to John Ainsworth's article on *seaQuest DSV* (*TV Zone* #49). Thank you for the info on the twenty minute cuts; but the subsequent dissection — sub-headed Deep Sea Trek — I could have quite done without. If I hear the words *Star Trek* linked with *seaQuest* one more time I'll probably be heading for the nearest psychiatric unit! Why, oh why do we feel the need to put every new Sci-Fi show under the magnifying glass to see how it compares with *Trek*?

The way I see it, the majority of first season episodes of *Star Trek: The Next Generation* were utterly diabolical; yet given the chance quickly progressed into some very impressive stuff. So why can't we all give *seaQuest* that same chance? The characters need time and decent writing to evolve to their full potential; and it is there, folks. The only reason most of us balk at certain characters and particularly the idea of Lucas, the 16 year old whiz-kid, is because we're giving in to that little comparison demon again. And just in case most of my associates get the wrong idea; I have not turned traitor! I am and always will be a dedicated Trekkie, which doesn't mean to say that I can't spread my loyalty to another potentially brilliant series.

Paul Wakeman

Brierley Hill, West Midlands
Thanks for the revelation in *TV Zone* #49 that *seaQuest DSV* had been cut by twenty minutes. This is typical of the contempt which ITV has for its viewers. I am aware that heavy cuts are made in feature films of an 'adult' nature, but to remove such large chunks from the premiere of a new series purely for scheduling reasons is appalling.

ITV regularly upset a whole evenings schedules to accommodate sports events, so why be so picky over twenty minutes? It seems typical of ITV's 'couldn't care less' attitude that on the one hand they heavily promote *seaQuest* as Spielberg's new show, then quite happily cut large chunks out of it. Indeed, following the pilot, the Central announcer declared the show would be on every Saturday; within a couple of days they'd changed their minds and put it on Sundays. It appears that comparisons with *STNG* are much closer, since ITV seems to be treating this the same way the BBC has behaved towards their show!

Your run-down of cuts does explain why in the series the Kreig and Hitchcock characters become divorcees, while no mention of this is made in the ITV cut of the pilot. Having now seen the pilot and five episodes, I'm still impressed. Okay, it's not Earth-shattering, but the production values are superb and some of the recent fx scenes are better than those in the pilot. Of course it hasn't got *Star Trek*'s SF concepts, but it's an improvement on early *STNG* (and I say that as a *Trek* fan).

Colin Neal

Reading, Berkshire
Could someone please tell me what *seaQuest DSV* is? I cannot seem to make up my mind. Is it

another example of the fact that Spielberg cannot produce anything mature, original or the slightest bit interesting? Or could it be a very poor copy of *DSS* and *TNG* with irritating 'characters', terrible acting, no plots, American self-importance, predictable scenarios and environmental preaching? Then again, it could be neither of these — it could be worse!

Sad

Leo Sprocket (Mrs)

Belper, Derby

I have just watched *Dimensions in Time*, the special *Doctor Who* insert that formed part of the BBC's *Children In Need* evening, and I thought I'd write to offer my opinions. It seemed to me that it was just a sad attempt to dredge up as many faces from the past as possible to take part in a pointless game of Spot the Companion. Had it been played purely for laughs it might have achieved something, but as it was it proved a wasted opportunity.

Interestingly enough, a friend of mine who watched it with the benefit of the special 3D Rose Tinted spectacles thought it was a marvellous celebration of *Doctor Who*'s past, and confirmation of the BBC's strong commitment to the programme. Isn't technology wonderful? Thank you very much, long live satire, my name's Ben Elton, Good Night.

Deep Space Nine, beating off all Rivals



Deep Satisfaction

Graham Keenan

Middlesborough, Cleveland
In your last few issues of *TV Zone*, I feel there has not been enough comments in your Letters pages about *Star Trek*.

Over the months I have been hiring the videos of *Deep Space Nine* and I have now seen all twenty episodes of its first season and I totally agree with Andrea Pirie. *Deep Space Nine*'s first season was much better than *The Next Generation*'s debut season. The acting was so great, the development of the characters in *Deep Space Nine* was brilliant — notably Commander Sisko, Doctor Bashir, Odo and Quark. Even Major Kira is such a brilliant Bajoran character, although had Ensign Ro appeared instead of Major Kira, the show would not be as good as it is now. Even this show uses lots of aliens such as the Ferengi, Cardassians, Vulcans, Klingons, Bajorans and lots of other aliens, but as yet, the Romulans have yet to appear — I only hope they will feature in future episodes of this series. *Deep Space Nine* was worth the wait and well worth the millions of dollars it has cost to make. Rick Berman and Michael Piller are doing a great job of it and if Gene Roddenberry had been alive today, he most certainly would have loved this new series. Even so, the second season looks to be even better, and it is very sad that the BBC may not buy *Deep Space Nine* in the immediate future.

Iain Clark

Sunderland

Deep Space Nine seems to improve with every tape, though I disagree with Stuart Clark's review in Issue 49 — *If Wishes Were Horses* may be very enjoyable but it's also extremely clichéd *Star Trek*. In my opinion *Battle Lines* and *Progress* represent some of the best of the new *Trek*, so far — strong, different stories, well-told, with no pat resolutions. Added to this are unexpected, even startling, insights into Kira's character. *Babylon 5*, on the other hand, has no likeable, or even two-dimensional characters, and its effects, though flashy, are unconvincing. But it does benefit immensely from a goodish setting and plot, and at least it strives to be different from *Star*

Trek. The competent but stale *seaQuest DSV* could learn much. I hope *Babylon* improves in its regular series and benefits from losing half the pilot cast, as there's definitely room for a grittier SF series with on-going plot strands.

As for news of another *Star Trek* series, how many Science Fantasy series can the public be expected to take before over-kill sets in, and the backlash kills off what we already have? Then again, *Star Trek: Voyager*... nice title. I could definitely get used to that. The *USS Voyager*, anyone?

Who US

Andrew Crines
Huddersfield,
West Yorkshire

So the American have got their disgusting corrupt hands on *Doctor Who*. We may as well say goodbye to the real Doctor and hello to fifty minute episodes, Daleks with American accents. I do hope what I have just said does not happen, and the BBC keep it English. Also, what will happen to McCoy and Aldred? Will the BBC transmit *Doctor Who* before Yank International transmit it?

Editor: 'Disgusting'? 'Corrupt'? Whatever your views on Who crossing the channel, there's no need to be xenophobic!

Mark Jeffries
Woodford Green
Essex

I hear that Steven Spielberg is interested in making a film and possibly a series of *Doctor Who*. Needless to say, it will be a totally new version of the series. The new Doctor will probably have no previous lives behind him. They will introduce us to the Doctor, the TARDIS and the old monsters as if they were new. The mileage of the Daleks, the Cybermen and the Master has already been used up so I hope that in the new American series that there won't be many stories about them.

The American series, if there's going to be one, should be a mixture of new and old ideas. Hopefully, we should have a kinder Doctor, who hasn't been brought down to Earth too much. Ideally he should be alien. Poor continuity should be avoided, the risk of this could be minimized by telling completely original stories. But what on Earth will the new Doctor use

for a TARDIS! The idea of a completely new version is exciting to me but I fear that there are so many opportunities in a new series of *Who* that Mr Spielberg is bound to miss one of them.

Yvonne Stubbington

Aberystwyth, Dyfed

A Hollywood *Doctor Who*? Aaargh, scary thought! I can just see Arnie running around as the Doctor blowing away thousands of aliens! Or a more serious note though, if a movie is produced it will quite likely, I feel be a one-off and as I don't see how the BBC could follow a Hollywood movie, it could well and any chance of *Doctor Who* returning afresh to the small screen.

Gimme Five

Following on from the article entitled 'Fives Out of Thirty', in which *TV Zone* critics chose their favourite *Doctor Who* stories, I thought I would be one of the first to reply and offer mine. *Earthshock* — A story that never fails to excite from start to finish, with its catastrophic and tragic climax. Great acting from virtually all the cast, brilliant direction and plenty of action of suspense.

The Talons of Weng-Chiang — The best Tom Baker story, with its excellent guest cast and tremendous Victorian London backdrop, makes for six episodes of compelling viewing. *The Tomb of the Cybermen* — Notable mainly for the classic scene of the Cybermen emerging from the Tomb, this story is eerie and has a memorable villain in the form of George Pastell as the insane Eric Kleig.

Revelation of the Daleks — Dark, menacing and partly humorous, Eric Saward's second Dalek story is laced with colourful sets and superb visual effects. *The Three Doctors* — Although the Gellguards at times look out of place, Stephen Thorne is just right as Omega. The only disappointment is that William Hartnell's illness prevents him from joining Jon Pertwee and Patrick Troughton in any of the film or studio scenes.

Editor: Interesting choices... What are other readers' top fives?

Leap JFK

Chris Winwood
Lower Wick, Worcester
Re: Quantum Leap — Lee Harvey Oswald



The TARDIS begins its journey to America...

Photo © B. Nethery

Never have I seen such a stream of undiluted piffle in my entire life. Long, dull, padded, waffly, unexciting. There actually seemed little point to it. We weren't told until the final scene what Sam was there for. To save Jackie, no less!

Brimming with hideous clichés, delightfully melodramatic music and some choice lines, ('The snow came up to the nipples on my chest', 'Oswald's mind probably reconnected'), it was jingoistic and unoriginal.

Isn't there something immoral about leaping into real people? Did Sam really intend to stop JFK's death? Another complex question raised is that the line between fact and fiction was blurred. Were the bits with Sergeant Lopez based on reality? I had always assumed that Sam couldn't leap out of the country. Was I wrong?

Why was there all that biz with leaping into choice moments in Oswald's life? It seemed a fairly poor excuse to pad the whole thing fairly mercilessly! And now we have episodes featuring Dr Ruth and Marilyn Monroe. Oh good. While the *Twin Peaks*-ish elements seem jolly, it might be a good thing that *Quantum Leap* only lasted five years.

Editor: Sam has in fact always been able to leap to any location in the world. So far his off-shore leaps have included England, Egypt and Vietnam.

The general feeling here is that the revelation that Jackie Kennedy was assassinated along with JFK, and that Sam was there to save her, was in diabolically poor taste.

Vintage Television

Iain Badger
Walsall
West Midlands

With regard to the letter in *TV Zone* #49 from Steve Hardy, I have some additional information which may be of interest. Firstly, all four episodes of the *Granada TV* production, *The Corridor People* still exist on 405 line black and white videotape. Also all eleven episodes of *Undermind* still exist as 16mm black and white telerecordings. Unfortunately both the above productions along with *Counter-strike* are unlikely to be released onto video simply because they would not sell on a large enough scale.

Big Request

Jenny Obst
Brisbane, Australia

I read Simon Driscoll's letter with interest in regard to *Land of the Giants*, and agree that you should include articles about one of the best Sci-Fi shows of the Sixties in *TV Zone*. I'm glad someone else out there likes it as well.

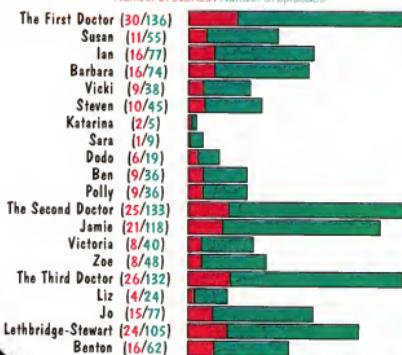
It's only just been repeated in Australia for the first time in about nine years, so we definitely need anything you can put together about this much underrated show.

Editor: Straight to page 19, do not pass Go, and you'll find the episode guide for the first season of Land of the Giants. More to follow!

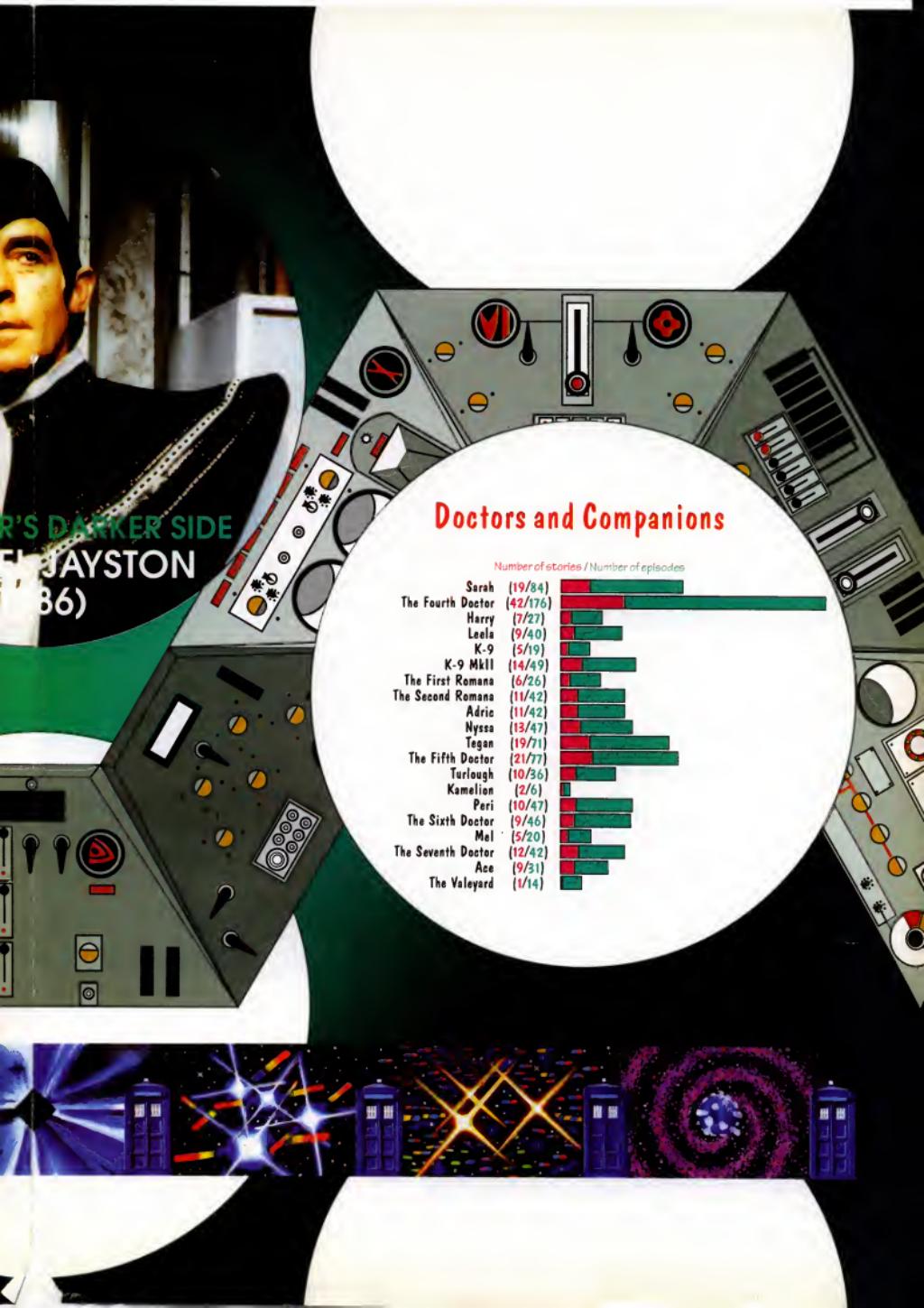
'Til next time...

Doctors and Companions

Number of stories / Number of episodes



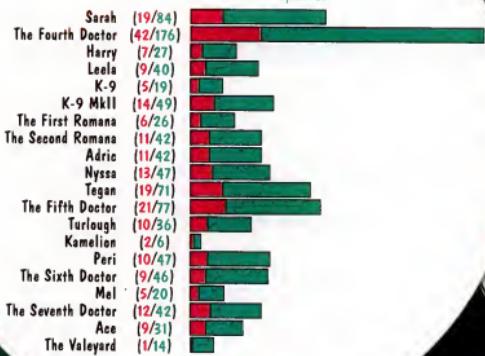
THE DOCTOR'S
MICHAEL
Boyle



R'S DARKER SIDE
EL JAYSTON
36)

Doctors and Companions

Number of stories / Number of episodes



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ISSUE 43 **Acw 14** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 44 **Acw 14** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 45 **Acw 15** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 50 **Acw 17** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 53 **Acw 19** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 54 **Acw 19** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 55 **Acw 20** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 56 **Acw 20** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

ISSUE 57 **Acw 21** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 59 **Acw 22** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 63 **Acw 24** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 65 **Acw 25** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 67 **Acw 26** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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ISSUE 69 **Acw 27** **Wendy**: Interview Michael-Michael-Actor Tarot, **Doctor Who**: Interview Barron, William-Actor Midge; **Red Dwarf 8**: Interview Acvone-Acvs; **Star Trek**: Interview Doctor Who: Interview of the Unknown; **Star Trek: The Next Generation**: Interview Denney, Elizabeth-Acress Shery; **Star Trek**: Deep Space Nine: Review Emmissary +; **Twink**: Feature Story Pt 2/2; **Twink**: Feature Series overview*.

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MIND ROBBING with Steve Lyons

THERE are not many first-time authors whose books become bestsellers, but that's what happened to Steve Lyons. A native of Salford, now studying Communications Studies at University, after spending four years being thoroughly fed up in a local bank, he'd done some little writing before, mainly for the *Red Dwarf Magazine*.

It was at a Convention where he met Virgin editor Peter Darville-Evans, responsible for commissioning the **Doctor Who New Adventures** series — and ended up with a contract, perversely, for a *Red Dwarf Programme Guide*. The Guide, co-written with Chris Howarth, was a runaway success, hitting the Sunday Times non-fiction bestseller list. The success of the book surprised Virgin, proving that there is a market for tie-ins and a country.

In spite of that, it took him four attempts to get an idea for a *New Adventure* novel accepted by Virgin, finally hitting pay dirt with a couple of sample chapters and a synopsis for *Conundrum*.

The Mind Robber was an inspiration for Conundrum



He suspects that Darville-Evans faced a tough decision, as both *Conundrum* and Jim Mortimore's *Blood Heat* arrived on his desk at roughly the same time. Lyons says that the Virgin editor liked them both but, as each of them dealt with action in an alternative universe, he found himself in a dilemma as to which one to publish. Out of that dilemma, Lyons believes, came the decision to run a series of five novels, all set in this strange changed universe which has been altered by an as yet unnamed being in his or her attempt to destroy the Doctor.

Close Contact

While the authors of other linked series of books have had little contact with each other Chris says that the Alternative Universe writers kept in close touch. Paul Cornell (author of *No Future*, the concluding book in the sequence) was particularly helpful, and Lyons is full of admiration both for Cornell's encouragement and his creation of Benny.

While generally concurring with the received wisdom that Benny is a much better character than the new Ace, Lyons is all for getting rid of her soon. "Ace has appeared in almost as many stories as Tom Baker's Doctor!" he says. "And there's a danger of Benny going that way too. While her character is much easier to get into than Ace's I think she should be got rid of soon, if only to keep the series fresh."

There's no intention of getting rid of the Seventh Doctor, however, at least not in the *New Adventures* series of novels. Steve's particularly pleased with this as he discovered during the course of writing *Conundrum* that McCoy is his favourite Doctor. "I'm well impressed with him, although at times I've been put off by the darkness in his character and the way he's often portrayed as being constantly in the shadows, manipulating things."

So impressed was he, in fact, that he's currently working on another possible *New Adventure*, provisionally entitled Headgames which he describes as "a sort

of sequel to *Conundrum*, set in several places including Earth and featuring a character from the first book."

Who's in Need

One thing he certainly isn't "well impressed" with, however, is the recent BBC **Children in Need Doctor Who** special, which he condemns in no uncertain terms, most of which cannot be printed here.

"It was nice to see everyone again, and it was even nicer to see the cast from *EastEnders*, but I do think that a **Doctor Who** should have a storyline which is comprehensible. As for the special effects they didn't do the programme justice and made it just like a childrens programme, fulfilling the public's stereotype of **Doctor Who**."

He's cautiously optimistic about the current media hype over **Doctor Who**, before bringing himself firmly down to Earth and suggesting that it's probably all a marketing exercise to increase the sales of the videos.

"But **Doctor Who** should return," he states. "If only because of the enormous amount of money it makes for the BBC, compared to the amount of money it costs to make. As a public funded company the BBC has a duty to bring **Doctor Who** back."

Robin Turner





Opposite page: Amy (Naomi Harris) teams up with Adam (Kristian Schmid) and Christian (Christian Taccone)

FOUR girls are standing anxiously outside the wardrobe van parked on location for **The Tomorrow People**. They're waiting to see Kristian Schmid, who is still better known as an Australian soap star than one of the new generation of Tomorrow People.

The glamorous location is a side street in London, the home of several disused office blocks and factories being used by the film crew. This year they're making ten episodes of the children's Science Fiction series, following on from the success of last year's story. "I got a really, really good reaction," says Kristian Schmid who plays Adam. "Everyone that I spoke to that watched it really enjoyed it. It was mainly adults that watched it last year, it got really good figures, it went really well. So we're hoping that it does the same this year."

After Price

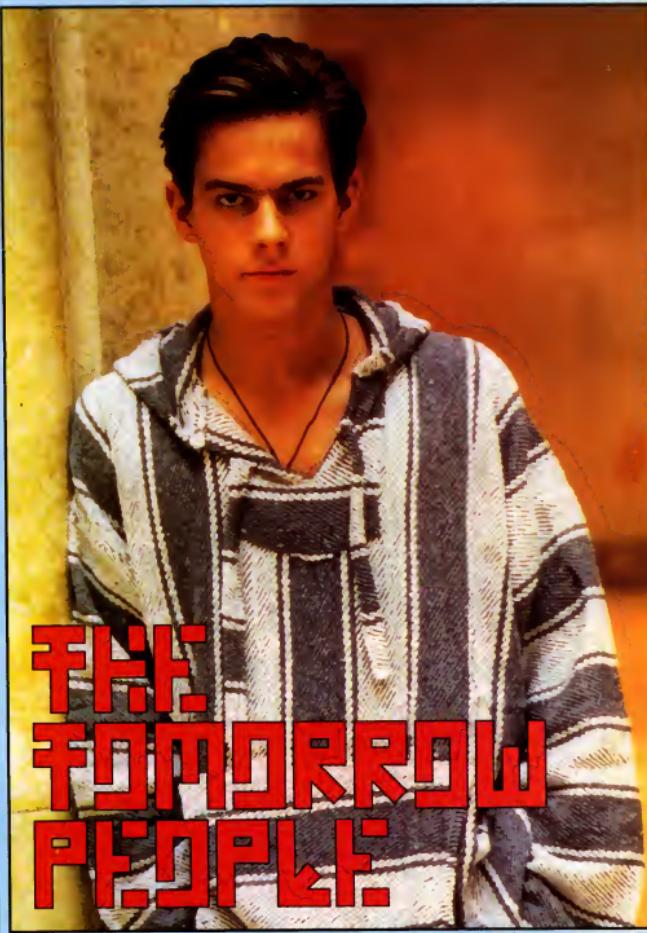
This year, the creator of the show, Roger Price, is nowhere to be seen. He was the anchor man for the original 1970s' series over its seven-year history, and was involved in up-dating it for a 1990s' audience. Taking over from him are Lee Pressman and Grant Cathro, two writers who have written other children's drama like **Spatts** and **T-Bag**. They were careful to consult Roger Price before putting pen to paper.

"First of all we didn't want to do anything Roger Price would disapprove of," says Lee. "There is a magazine that had a very in-depth article about **The Tomorrow People**, the Seventies' **Tomorrow People**, which we read avidly and tried to find out what the whole thing was about. We didn't know Roger Price, we'd never met him. So we got an idea of what the show was about."

Enter Ami

There's also a change in the cast with Kevin (Adam Pearce) only appearing in a couple of episodes, and Lisa (Kristen Ariza) disappearing, to be replaced by a new Tomorrow Person, Ami (Naomi Harris). "Adam Pearce gets bitten by a mosquito in *The Culex Experiment* [the first story]," Lee explains. "He goes into a coma for a lot of the series and wakes up at the end, poor chap. Obviously we're always striving for a balance of characters that work really well and we weren't very keen on Kristen... It just seemed that balance we've got now, the three of them, is quite sparky, with Ami and Megabyte having a lot of wisecracks at each other's expense."

Ami is played by British actress, Naomi Harris. And like **The Tomorrow People**



THE TOMORROW PEOPLE

Ready to set those teenage hearts throb again —
Kristian Schmid plays Adam

of old, she only realizes she is changing into a Tomorrow Person when she starts to develop her special powers.

"She didn't know in the beginning and she's discovered as one of the Tomorrow People because she starts having dreams," explains Naomi. "She starts seeing things during the day, like images of Kevin being taken away and things happening to him and so on. And she needs to relay this information, so then she goes to the Tomorrow People to tell them what's going on."

Ami's visions lead the Tomorrow People to discover a swarm of deadly mosqui-

tos in the first adventure of the new series, *The Culex Experiment*. The mosquitos have been genetically engineered by Dr Culex, played by Jean Marsh. She wants to get hold of a replicating machine developed by a rival American scientist (Connie Booth) to mass-produce her mosquitos. When Kevin is bitten by one of them, the Tomorrow People are drawn into the adventure.

The story produced a memorable moment for Kristian Schmid. "I like Jean Marsh a lot and we were filming in a location that had lots of high places and she gets vertigo which was quite amus-



Adam (Kristian Schmid) and Lucy (Laurence Bouvard) Photo © J Klick

ing," he smiles. "We love Jean Marsh, I'm in love with Jean Marsh, I want to get married... She plays this mad, mad professor and she does all this laughing, mad laughing and stuff. It's brilliant, she's excellent, very, very funny."

Kristian steps onto the location for the day's filming and is joined by the other two 'TP's as the film crew have come to call them. It's the aftermath of an explosion outside the offices of a local newspaper which has been caught up in the Tomorrow People's escapades. Broken sugar glass is scattered on the ground, and a couple of people from the props department are burning books in the corner to make it look more authentic.

Teleporting

The three young actors rehearse the scene with the director. It's a complicated sequence made up of several elements. While telephone directories float down from a window in the newspaper offices, Adam and Megabyte cross the yard, and extras walk in the background. Then Ami teleports in and the three of them conclude the scene. They rehearse this several times, with somebody running up and down stairs with telephone directories for one of the props men to keep throwing out

of the window. The teleporting is cheated by Kristian and Christian standing perfectly still as the director calls 'freeze', and then Ami steps into the scene. Tele-

porting effects will be added in post-production. All these different things have to go smoothly before the director is satisfied. Technical things, like telephone directories falling at the wrong time, hamper the first few takes. And then as soon as things are coming together, one of the actors forgets his lines. The director decides to cheat and join two takes together by sandwiching a close up of Megabyte in between them.

Teleporting and the children's ability to telepathically communicate have always been the main features of **The Tomorrow People**. But even these have gone through some changes this year. "The Tomorrow People's powers were a really big problem to us," confesses Writer Lee Pressman. "Roger Price had given them powers to do anything and one of our briefs was to make it exciting and full of jeopardy. We said, 'but in the last series that you did, these people can teleport, can read people's minds, they can cure people when they die even, and they're not allowed to harm anybody and we can't see how you can do a series with cliff-hangers and people being tied to railway lines and things!'" And so it was agreed to quietly forget about their healing power.

Mind Merge

"We went more into mental powers that they have," continues Lee. "They meet a girl called Ami, who's just developing into a Tomorrow Person, and she's witnessed a kidnapping and she can't remem-

Adam and Megabyte teleport into Mr Bishop's cupboard! Photo © J Klick





Rehearsing on location — before the rain begins to pour... Photo © J Killick

ber the number plate of the van or the motorbike. They do this mind merge, they all put their minds together and form a holographic image of the scene and then they can freeze frame it. So we've gone into some new areas, we've limited others that we've found very very difficult. I don't think you can do a series featuring three people who are Superman."

Monsoon Time

As the afternoon draws on, there is just one more scene to be filmed outside. This involves the TPs and quite a few extras dressed as policemen and firemen. The director doesn't know the name of the man playing the policeman, so one of the film crew tells him his name is 'Bobby'.

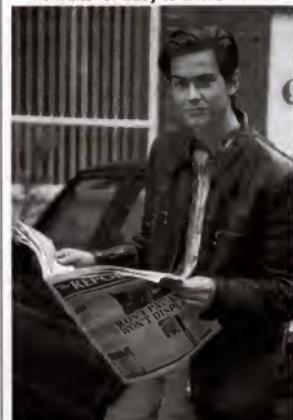
They have filmed only half the scene when the British weather intervenes and it starts raining — heavily. All camera equipment is covered up and the crew take a tea-break in one of the empty buildings in the hope that it is only a shower.

But it continues raining and it is getting darker. So they decide to try and film the last bit of the scene in the rain. Getting wet is obviously a problem, but the sound man has a harder task trying to record dialogue without the sound of dripping water. Despite putting telephone directories under

drips to dampen the noise, it appears to be an impossible task. They try filming it a couple of times, knowing it might have to be re-filmed on a dryer day.

The weather is an occupational hazard of filming on location, which poses extra problems when they are pretending some

Adam reads 'The Reporter' while he waits for Lucy to arrive Photo © J Killick



of the series is set in America. Everything has been filmed in and around London because that's as far as the budget would stretch.

"We're also having to cheat Florida," says Lee. "We had to cheat the NASA space centre, God knows how they did that! Filmed at night very close up! I mean obviously we would have liked to have more money. But it's pretty spectacular I must say for children's television."

But for newcomer Naomi, it's the central premise of *The Tomorrow People* that attracts her. "It's like every kid's dream to have special powers," she says. "I know sometimes when we're here and have to wait around hours and hours for filming, I wish I could just teleport home and back, that kind of thing. It's every child's dream to have powers like that and to know what other people are thinking, to see into the future."

The young actress has to travel home in a more conventional way, by car. Rain may have stopped play outside, but the others venture inside to film a scene that doesn't involve her character, or rely on the weather.

Jane Killick

(In the next issue, we make our second visit to *The Tomorrow People* and the second story, The Monsoon Man.)

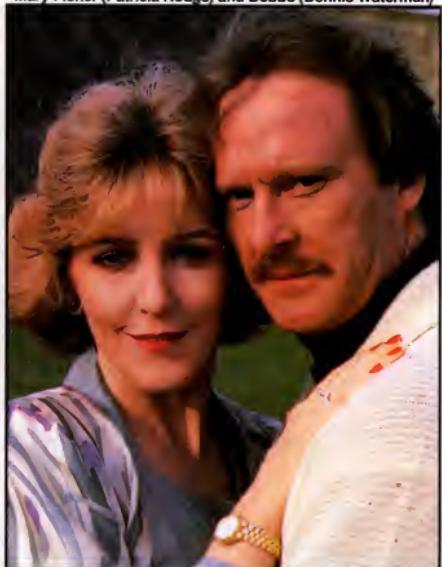


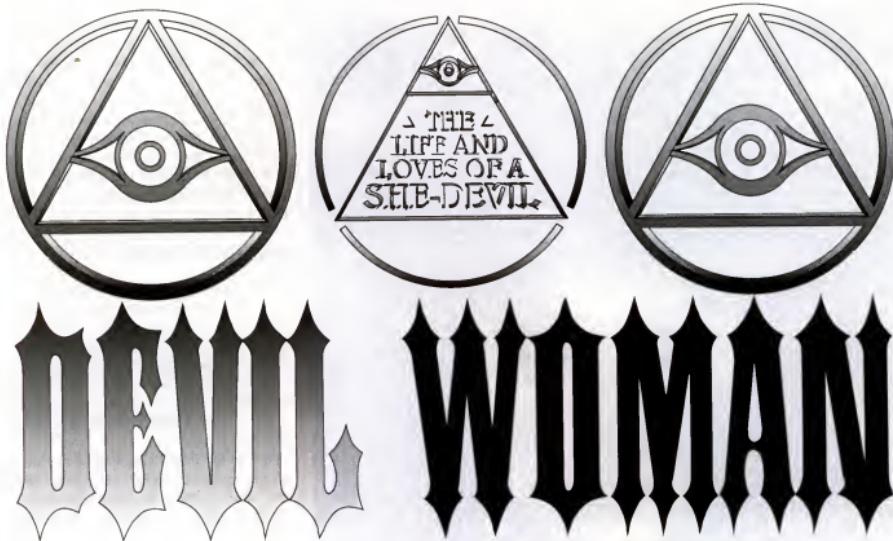
Abandoned by her unfaithful husband, Ruth finds the power for revenge hidden within herself

Ruth disguises herself as a prostitute



Mary Fisher (Patricia Hodge) and Bobbo (Dennis Waterman)





THE Life And Loves Of A She-Devil is back on our screens, and once again the mighty BBC publicity machine springs into action. "I didn't know it was being shown again myself," says the show's star, Julie T Wallace. "I found out from someone in Marks & Spencers the other day, actually."

In 1986, Julie T Wallace was an almost unknown young actress with a television career that amounted to two adverts and one episode of *Don't Wait Up* with Nigel Havers and Tony Britton. However, when she discovered that the BBC was looking for an actress to play to the She-Devil, Ruth, in an adaption of Fay Wheldon's novel, she went for it.

"I'm quite famous, or infamous, for that in the business now," laughs Julie. "If I want something I go hell for leather to get it. I have to know I'm right, of course. It happens rarely, but I was right for this part."

Hideous and Sexy

At six feet plus, parts that Julie was right for didn't come along all that often. She-Devil director Phillip Saville didn't know what he was letting himself in for when he advertised for a tall actress 'capable of looking hideous but still sexy'.

"I'd read the book, and I just knew how the character felt all the way through. My best friend Faith, who's an actress as well, used to get a magazine called *Campaign For Equal Opportunities In The Arts*, and



Julie T Wallace, as herself

she said 'Look, Jules, they're looking for a big six-foot-two fat girl with hairy moles.' Thanks a lot, Faith. But I really thought I could play it, I just had to prove it.

Phillip Saville soon received a five page letter from Julie which he later said 'showed an extraordinary understanding

of the part'. However, this being the real world, Julie didn't get the role just like that. "I went through three months of screen tests and workshops to show that I could do it, it was a lot of strain. Even then, they had big names interested who would do the part. In the end, it clashed with their



work schedules, so they just went for me. I'll be forever thankful."

The four part series tells the story of Ruth, the downtrodden wife of Bobbo, played by Dennis Waterman. When Bobbo has an affair with, and then leaves his family for novelist Mary Fisher (Patricia Hodge), the worm turns and Ruth sets in motion a train of events which ultimately destroy her rival and bring Bobbo back to her.

Magic Powers

Ruth is shown calling on mysterious powers to help her. Is she being helped by outside forces? "I believe she's finding the power in herself; it's all coming from inside her," say Julie. "Some people said Ruth was into black magic, or this and that. Well it's up to you, I know what I did as the character, but whatever you want to read into it, you can."

Do the feminist overtones of the story give it appeal to women more than men? "Not really, I think the thing with Ruth is she is so asexual, not female or male. I know it was me playing her, with big boobs and so on, but she was so downtrodden, almost with no sex in her body at all. In the first episode there's a sex scene with Bobbo that makes that point. All kinds of people could identify with that."

"After that first episode went out, I went up to Manchester to do a live programme. At the railway station, four big burly Mancunian guards shouted 'Hey, fantastic show.' These men were not obviously feminists — they may have been, I don't know — but they'd watched the show and hadn't been put off. That was the big thing about *She Devil*. Everybody just thought it was so bizarre, but they loved it."

How did it feel for an unknown to be playing the lead in a tv series. "It was absolutely incredible, I was working with Dennis, Patricia, Tom Baker, Bernard Hepton. I could see why they'd tested me for three months, they had to be sure I could do it."

"I was quite worried about the other cast members, wondering what they thought about this bloody newcomer. As I said, there had been other names involved who couldn't manage the schedule, and then this total newcomer had been given this massive role."

In the end, the cast got on very well. "I like things to go well for everybody. Even if I wasn't in a scene, I stayed on the set. There's that sequence where I was becoming Patricia, or she was becoming me, and it got very confusing. I was there, and if

Being a prostitute is part of Ruth's overall plan for revenge

she wanted to ask me any questions she could. It took a long time to do, but it was fun. Patricia and I were in hysterics some of the time."

During filming, nobody realized that the series would have the impact it did. "I think it's a good thing no one knew how big it was going to be. It was just going to be another BBC 2 drama, that's all. It was after we'd finished making it that suddenly everyone just went mad. We came out of the screening of episode one and various bits from the next three episodes, and I couldn't believe it. I thought, the press will want to talk to Dennis and Patricia. They just made a bee-line for me. It was amazing. I could see the producer, Sally Head, who's now head of Drama at Granada, thinking 'what is going on?'. None of us could believe the reaction."

Visions of Ruth

Considering how strongly Julie empathised with the character, is the Ruth we see on screen entirely her vision? "No, it was the Director's project. My job as an actress is to give the director what he wants. I was doing stuff that he didn't like, as well stuff that he did, but he told me what to do."

Some people felt the ending, where Ruth is physically transformed into a double of Mary Fisher, is a little disappointing. Hadn't Ruth proved that she could be a success on her own terms?

"She becomes the object of her husband's desire. Isn't it the ultimate revenge, the ultimate fairy tale, to be exactly what her husband wanted? After cocking his life up, she's got him in her power. It would have been boring if she'd just killed him. Now she can annoy him for the rest of his life. To be fair, people did ask about the ending, was there going to be another series? Whatever we did I don't think we could have pleased everyone, but that's the ending in the book."

The Make-Up

Perhaps the most reported aspect of the series was Julie's make-up. Julie thinks it would have been a bigger problem for an established actress to persuade viewers to forget how Ruth looked and understand how she felt. "Because I wasn't known before, it was accepted that was how I looked. I knew I was on to something when I walked past two electricians on location, and one said 'Cor, what an ugly girl. I wonder if she'll get many jobs as an actress.'

"I had four hairy moles. I've got a few freckles, so we photographed my face and identified a specific freckle for each mole,



As Polly Peck, Ruth builds her own business empire

Photos © BBC

so we always knew where to put them. I would press each one between takes to make sure they were on, and it became a habit. I'm doing it now."

Although *The Life And Loves of A She Devil* won a Bafta Award for best series, Julie thinks it missed out on another. "I really think Liz Rowell should have got a Bafta for the make-up, but *The Singing Detective* got it. My character was supposed to gradually lose weight throughout the series, but we filmed all out of sync, and I remained 16 stone. Liz made me look so good, then awful, then good again. The costumes were fantastic too, but we didn't get the Baftas."

Despite the series' success, it's only now getting a showing on BBC 1. That may have something to do with the fact that Alan Yentob, formerly in charge of BBC 2, is now Controller of the senior channel.

"It's been so on-off. I even wrote to Jonathan Powell when he was Controller of BBC 1 and said 'When are you going to show the *She-Devil*?' I'm getting ready to be recognized again. I love talking to people, and it's part of acting. You come into their front room for four weeks and people feel they know you, and that you want to know about them."

Of course, between the original showing and the latest repeat, there has also been a big budget Hollywood film based on the

book, starring Roseanne Barr, Meryl Streep and Ed Begley Jnr. Using a fairly blunt expletive to describe the film, Julie says "Except for Woody Allen, the Americans cannot do black comedy. The BBC gave me, a newcomer, a big break, and why on earth couldn't Orion do the same? They had Meryl Streep as Mary Fisher, why not have an unknown girl as Ruth? Roseanne Barr is so well known, you can't believe in her as anyone else."

Something that Julie is happy to take the credit for is opening the door for better parts for actresses who don't necessarily fit the conventional model. "It's certainly changing. I just did a part in *Heartbeat* the other week, a character called Sweaty Betty Sutch, and she wasn't written as big, she was just very sweaty. Obviously though, with me playing her, she was big and smelly! Thank God, producers and casting directors are getting wise that if a script says 'secretary', it doesn't mean blonde with big boobs. Whether people like it or not we are living in a multi-cultural, multi-ethnic, multi-size society. Anything goes."

"Next, I'm going to be in *The Detectives* with Jasper Carrott and Robert Powell. We're going to film that in December. I'm getting desperately worried, because apparently there's lots of giggling on that, and I am a giggler."

John Porter



THE STAR TREK ADVENTURES
The Price of the Phoenix
 by Sondra Marshak
 and Myrna Culbreath
 Publisher: Titan Books
 Price: £3.99
 Published: 18th Nov '93

WHILE visiting the mysterious Omne, a Vulcanoid whose genius is renowned throughout the Galaxy, Kirk violates the Prime Directive to save a child and its mother from a burning house. His reward is death when the building collapses on him. Spock and McCoy are understandably distraught, especially when their old friend the Romulan Commander (from *The Enterprise Incident*) contacts them, suggesting that all is not how it should be. Very soon, they receive a business proposition from Omne, a direct result of his greatest invention: the Phoenix Effect, a transporter capable of



capturing the soul at the moment of death and reconstructing the body. And Omne has done this with Kirk. How important is Kirk to Spock? Will Spock betray the Federation to save his friend's demonstrably immortal soul?

I approached this book with trepidation, since the authors' reputations preceded them. From the dire *Prometheus Effect* to the execrable *Triangle*, they have demonstrated a complete inability to write for the series. So, is the *Price of the Phoenix* an improvement? Thankfully yes, but that's hardly difficult. Marshak and Culbreath seem to have some unhealthy obsession with the relationship between Kirk and Spock, and they have stretched its credibility beyond acceptable limits. As for McCoy... well, the authors hardly have room left after their obsession to make him more than a cypher, and the same goes for the Romulan Commander, whose character bears not the slightest resemblance to the one seen on television. The only characters who come off well are Omne and James, Kirk's reconstruction. One gets the impression that Omne isn't some mad despot; rather he's the most brilliant man alive. And James comes across as a sort of 'New Man' Kirk, lacking the chauvinistic attitudes of the original (and is a real wimp). Quite refreshing.)

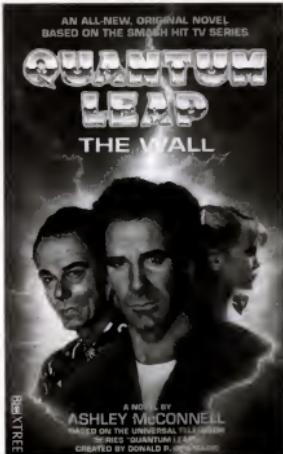
To be fair, the plot fairly rattles along, but all the action seems to take place in featureless metal rooms — since description is another casualty of the authors' writing style.

With the end left so obviously open for the sequel — the originally titled *Fate of the Phoenix* — the overall impression this book gives is not really disappointment, since my expectations were low to begin with. It's the best they've written, but that's hardly a recommendation.

Craig Hinton

QUANTUM LEAP
The Wall
 by Ashley McConnell
 Publisher: Boxtree
 Price: £3.99
 Published: 19th Nov '93

GERMANY, 1961 is the politically volatile setting of *The Wall*, McConnell's third *Quantum Leap* novel, in which Sam finds himself as Missy Robicheaux, a six-year old girl who, according to Ziggy, must avert the outbreak of World War III. Sam, however, believes that he's here for something rather different... *The Wall* is undermined by a clear lack



of focus, as the setting detracts from a straightforward and rather typical tale of a dysfunctional family which needs help. In particular, Sam's attempt to prevent World War III only detracts from the main story, but is also misconceived and handled rather badly — not only do we know that World War III will not take place, but so do Sam and Al, who both seem rather relaxed at the whole prospect!

Another problem with the novel is McConnell's attempt to explain the science of Project: Quantum Leap. For the most part, the series succeeded by encouraging people to suspend disbelief and not ask too many questions; as the show's creator Donald Bellisario once stated, "don't think about it too closely!" McConnell, however, attempts to make it believable and frequently digs deep holes for herself as a result. For example, the constant questioning of how Time is affected leads Ziggy to conclude that 'The whole concept of Time travel is strictly Science Fiction' (very enlightening!).

However, *The Wall* does prove to be mildly entertaining, thanks mainly to the first-class characterization of the Robicheaux family and, in particular, Sam and Al, whose subtle nuances are captured to perfection by Connell. Once the World War III subplot is abandoned, *The Wall*, like the series itself, succeeds by focusing on people.

Overall, a mildly enjoyable and easy read, nowhere near as good as *Too Close For Comfort*, but an inoffensive way to kill time waiting for the first class show to return. Just be sure to ignore the misleading and revealing publicity blurbs!

David Bassom

DOCTOR WHO
The New Adventures
Conundrum
by Steve Lyons
Publisher: Virgin
Price: £4.50
Published: 20th Jan '94

CONUNDRUM is a sequel to the 1968 tv story *The Mind Robber*, as well as being part of the continuing 'mysterious enemy of the Doctor manipulating him' theme. While there is always a guilty thrill of recognition for fans whenever such back-references rear their ugly heads, it strikes me as a cheap, and frankly over-used device in recent *New Adventures*.

The book begins as a seemingly straightforward murder mystery story with an occult flavour, set in the small English town of Arandale. Steve Lyons presents us with a mixture of naturalistic and fantastic characters, including a psychic and her world-weary husband, to retired superhero Norman Power, and the Famous Five clones 'The Adventure Kids'.

Meanwhile a mysterious serial killer bumps off various people in bizarre fashion. As the Doctor, and his increasingly antagonistic companions investigate, the circumstances of each successive killing seem to alter subtly to fit the hypotheses put forward to explain them... In the meantime Ace is having strange dreams, and becomes increasingly rebellious against what she sees as the Doctor's double dealing. Then she gets the first evidence that the village is not all that it seems.



At first sight, Lyons seems to have produced the review-proof novel. Because it is written from the point of view of an omniscient, omnipotent author-figure, everything can be written off as the outpourings of a not-very-good writer, who is cunningly disassociated from the actual author of the book. Therefore, any genuine manifestation of poor writing, implausible or inconsistent plotting can be conveniently rationalized as being, in context, the fault of the fictional 'author'.

The problem is that the device is allowed to lapse towards the end, without the person revealed as the fictional author being properly integrated with the first person narrator. We are left waiting for the twist that never comes, that they are different people, and while the Doctor thinks he has encountered and outwitted the person behind the latest plot (in more senses than one) against him, he hasn't actually confronted the mastermind. In fact he hasn't, but that person is someone else again...

Conundrum is a very readable first novel, and given its derivative roots and somewhat flat treatment, is a promising début in the *New Adventures* saga.

Andrew Martin

DOCTOR WHO
Planet of Evil
BBC Video
Price: £10.99
Released: 29th Dec '93

PLANET OF EVIL seemed remarkably unremarkable when it was first broadcast — a gem dulled by the obvious classics that surrounded it. Eighteen years later it has achieved its full potential on video, and proves to be a delightful example of the series at its best.

The Doctor and Sarah Jane are brought to Zeta Minor, 'The last planet in the known Universe', by a distress call. They are arrested by a Morestran scout crew, and accused of murdering a scientific expedition. But Morestran scientist Sorenson is interfering with the balance of nature on the planet, and has released the destructive force of anti-matter...

Writer Louis Marks pays homage to *Forbidden Planet* with a well-crafted script, which disappoints only in its lack of female characters. Sarah Jane is the solitary woman in the story, but refreshingly Marks steers her away from being an airhead who trips over and yelps at every sign of danger. It is Sarah who heads off into the jungle alone to collect equipment, and it is Sarah who concocts an escape plan from the Morestran prison.



The design team also do a sterling job: the jungle of Zeta Minor convinces totally, particularly in the sequences shot on film, and is easily able to give the alien worlds of George Lucas a run for their money. The anti-matter monster — so simply realized as a neon-red outline — is one of the more convincing monsters seen in the show, while the laser effects for the Morestran guns manage to avoid the usual 'etched-on-in-post-production' look.

Director David Maloney forces his cast to play the bizarre story with utter conviction, and Frederick Jaeger gives a towering performance as Professor Sorenson that makes one forget the character's Jekyll and Hyde origins. Unfortunately Prentis Hancock provides a weak link as paranoid Controller Salamari, with some acting so wooden that it gives forests a bad name.

As a piece of quality Science Fiction, this production comes highly recommended. Shame about the daft title though.

Richard Houldsworth

DOCTOR WHO
Dragonfire
BBC Video
Price: £10.99
Released: 29th Dec '93

DRAGONFIRE looks terrific. From the spacious two-storey headquarters of ice villain Kane, to the magical frosty tunnels and the splendid model footage of the frozen planet of Svartos, there are indica-

tions of some imagination and money at work. There's even an effective monster, albeit one that owes a great debt to HR Giger.

The deficiencies lie in Ian Briggs's amateur script — full of good ideas, but lacking in execution. The story of Kane — a tyrant with an incredibly low body temperature, who rules Iceworld while amassing a throng of followers who will lead him to glory — is fine, and there are enough twists and turns along the way to keep the viewers hooked. Unfortunately many of the characters are only vaguely sketched, and the dialogue is abysmal ("If there's anyone in the emergency control room, could they please answer the phone" ...).

Patricia Quinn comes off best as Belazz, and with a little back history to play with the actress is able to turn in an interesting role, albeit one that is written out of the story far too early. Edward Peel makes a memorable villain, but that is purely down to the subtlety of his performance, which is able to rise above the shortcomings of the dialogue. Glitz is a cartoon character, complete with sub-Airplane jokes ("I'm on a highly philanthropic mission", etc), while the Doctor and Mel react to events without any indication of the reasoning behind their actions. Mel's outburst that she would die for Glitz, the Doctor's conduct at the end of the first episode, and Mel's sudden decision for leaving all lack any clear motivation. The last scene is saved from holding any poignancy by the fact that few viewers actually wanted her there in the first place.

Her replacement, angst-ridden teenager Ace, is again the most two-dimensional of

characters, with a daft reason for being on Sveratos and a worrying penchant for explosives. However, Sophie Aldred's natural talent and charisma are never held back and already in the first episode, when Kane attempts to buy Ace's loyalties, she's knocking spots off Bonnie Langford.

With elements of *The Wizard of Oz*, *Star Wars*, and *Aliens* all thrown in there and not even thinly disguised, *Dragonfire* is a clumsy piece of *Doctor Who*. When buying a video, the question to always ask is 'Will you watch it again?' In this case, probably not.

Richard Houldsworth

STAR TREK: THE NEXT GENERATION Volumes 73 & 74

CIC Video

Price: £10.99 each

Released: November

In *Lessons*, Picard falls for his new head of Stellar Science, Nella Daren, who helps him develop his interest in music. However, when Picard is forced to send Nella on a dangerous assignment he is forced to question whether their relationship is compromising his judgement.

The plot is almost entirely predictable. Inevitably, in any episode that involves one of the regulars in a relationship the viewer knows that by the end, one way or another, the two will have to part company.

Where *Lessons* does score, however, is in the maturing of Picard's relationship with Nella. The episode acts as a kind of sequel to the *The Inner Light* in that Picard tells Nella of his experience to explain why music is of such importance to him.

In *The Chase*, Picard is visited by his former mentor, Professor Galen, who has made an incredible discovery but is murdered before he can reveal it. Determined to discover the Professor's secret, Picard takes the Enterprise on a galactic treasure hunt. The trail is as old as the galaxy and the prize is the secret of life itself.

It's an epic concept that is handled in a rather prosaic way. The early scenes between the professor and Picard are intriguing but after Galen's death *The Chase* rapidly deteriorates into a runaround with Klingons, Cardassians and Romulans. The potentially awe-inspiring final revelation is sadly played down with more emphasis given to the arrogance of the three alien parties. An excellent idea that would have made a good two-part story if it had been handled properly.



Frame of Mind marks a welcome return to the series's innovative best. Performing in one of Beverly's plays, Riker is in the role of a man who claims to be sane but is incarcerated in a mental hospital. As the play progresses, Riker finds that what was a fictional world has become reality.

Fear and uncertainty are not characteristics that Commander Riker usually exhibits and Jonathan Frakes takes every opportunity to bring out these previously unseen traits in the part. It is to Frakes's credit that this is a gripping episode that holds the viewer's interest to the end.

Suspicious is less impressive. Doctor Crusher assembles a team of scientists on the Enterprise to examine the work of Doctor Reyga, a Ferengi scientist who has developed a new shield. When one of the scientists and then Reyga himself are killed during the tests, Beverly suspects foul play. With no firm proof, she puts her job on the line to catch the murderer.

The first half is told in flashback as Beverly recounts her story to Guinan. This unusual structural approach does nothing to improve the story. As a whodunit, *Suspicious* falls foul of being set in the unfamiliar world of the future. Unlike contemporary murder mysteries, the viewer does not have the in-depth knowledge necessary to make their own deduction. Consequently, when the true facts of the crime are known the viewer feels cheated. However, as always, Gates McFadden imbues Beverly with great depth as she struggles to reconcile her conflicting loyalties.

John Ainsworth



**STAR TREK
DEEP SPACE NINE**
Volumes 9 & 10
CIC Video
Price: £10.99 each
Released: 26th Nov '93

LWAXANA TROI is introduced to the world of Deep Space Nine in *The Forsaken*. Once on the station, she takes a shine to Odo and tries to engineer a romantic encounter. The perfect opportunity appears to present itself when they become trapped in a turbo lift! This episode works better than the previous *Next Generation* cross-over episode (*Q-Less*). Lwaxana manages to be as irritable as ever and yet, as the show reaches its emotional climax, she becomes tender and sympathetic. The chemistry between Rene Auberjonois and Majel Barrett is instant and captivating.

Dramatis Personae, on the other hand, is a dark story of alien possession. The command crew of the space station are forced to act out a mutiny in which the first officer, in this case Major Kira, makes a concerted attempt to overthrow the ruling leader, Commander Sisko. Since tensions are usually high on the station between those two, no-one notices the depth of the problem until it is almost too late. Fine performances are turned in by the whole cast as they subtly change their characters to suit the darkening tone of the story.

If that episode is dark, *Duet* is positively black in places! It is the story of a Cardassian war criminal who ends up on Deep Space Nine due to a medical emergency. He is placed under arrest by Major Kira, who identifies him as the notorious character, Gul'darheal, a death camp commandant. The situation becomes increasingly bizarre as they try to piece together the Cardassian's chequered history.

Despite being rather grim in places, especially during the descriptions of life in the Galitepp camp, this episode is the most powerful of the series to date. Nana Visitor gives a terrific performance as Kira.

In the Hands of the Prophets ends the first season and, although it is a self-contained episode, lays the foundations for the three-part episode which begins the show's second season. The focus is Bajoran religion, which was touched upon in the pilot episode but never pursued. Keiko is rebuked by Bajoran spiritualist Vadek Winn for teaching the children the scientific explanation of the wormhole. According to Bajoran belief, the wormhole is the celestial temple, where the prophets live. Clever writing turns the episode around as the audience becomes



aware that the argument is not about religion but politics and the race to become the new Kai, Bajor's spiritual leader.

CIC are already at work preparing the second season for release in early 1994. If everything goes to plan, the first cassette will contain something very special for *Star Trek* fans.

Stuart Clark

WILD PALMS
2 Tapes
BBC Video
Price: £12.99
Released Nov/Dec '93

IN 'the near future' (2007 according to the sleeve notes) Los Angeles lawyer Harry Wyckoff becomes involved with the Wild Palms group, a media organization about to revolutionize broadcasting with the launch of virtual reality television. Along the way, Harry gets sucked into the power struggle between the Fathers, a covert political organization seeking absolute power, and The Friends, an underground 'terrorist' group dedicated to stopping the Fathers. It turns out that Harry is related, in one way or another, to most of the key protagonists on both sides of the struggle.

The most remarkable thing about *Wild Palms* is that anything this original, clever and well-acted ever managed to get onto US network television in the first place. Presumably, Executive Producer Oliver

Stone had enough clout to keep the Vice President With Special Responsibility For Stifling Creativity At Birth well away from the production.

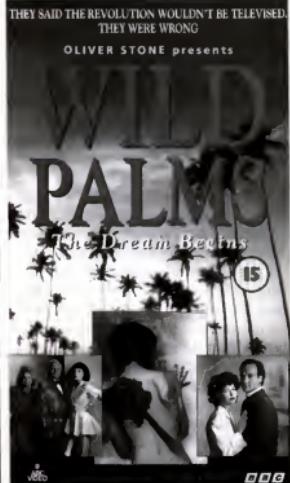
The script, adapted by Bruce Wagner from his comic strip, preserves the style of the original while taking advantage of the opportunities offered by a big-budget TV mini-series. The acting is superb, especially James Belushi as the permanently out-of-his-depth Harry Wyckoff, and Angie Dickinson as Josie Ito — surely the greatest TV villainess since Blake's 7's Servala.

That's not to say that *Wild Palms* is perfect. There are times when it seems uncertain about just what sort of programme it wants to be, with the balance shifting a bit awkwardly between Science Fiction, Fantasy, black comedy and an old fashioned suspense thriller.

There are also several gaping holes in the plot, not least the ever-increasing credibility gap regarding Harry and his wife Grace's respective family backgrounds. With each new revelation, it becomes more difficult to believe that Harry and Grace have been formally introduced, let alone survived fifteen-odd years of marriage. Did these people never talk?

The other question is whether it's worth laying out twenty-six quid for something you've just seen on telly. *Wild Palms* is a complex programme, and you need to watch it several times just to pick up everything that's going on. However, given BBC Video's current fondness for re-releasing material in cheaper double packs, it might be worth waiting a while.

John Porter



DOCTOR WHO Dimensions in Time 2 Episodes BBC Television Broadcast 26th Nov '93

DIMENSIONS IN TIME was the long-awaited new Doctor Who story, broadcast on BBC's *Children in Need*, with the concluding part on *Noel's House Party* the following day. In it, the Rani brought the five surviving Doctors together on the *EastEnders* set, in a grossly cynical effort by the BBC to cash in on a show they killed off four years ago. It was also broadcast in 3D, although the only difference the 3D glasses made was leaving the viewer £1 lighter in the pocket.

You could tell it was 3D because little Christmas-cracker toys kept floating in front of Tom Baker, and the cameras kept performing 360-degree turns like a Chumbley on acid. You could also tell it was Doctor Who because Jon Pertwee was hammering it up in the way that only he can.

It promised lots of old monsters, but we saw not a single Dalek, and most of the other monsters were hardly recognizable even to the most enthusiastic anorak. There were lots of companions too, but when it takes a fan like myself some time to realize that the sensible-looking woman in Albert Square is actually Liz Shaw, or that the swanky debutante in the Mitchell brothers' garage is Romana, then heaven help anyone else.

And yet... there were some moments of pure magic. McCoy and Aldred were a delight as usual, Tom Baker was perfect as the Doctor, like an old uncle anxiously watching over his other selves, Kate O'Mara played with tongue firmly in cheek again, and Jon Pertwee towered above everyone else, both literally and metaphorically. He's never been my favourite Time Lord, but in case Who does ever come back, his presence is the only one which could re-establish the series. Even John Nathan-Turner's basic premise was just as good as other reunion stories, and could have worked if not for those dreadful *EastEnders* characters.

But my overriding feeling about Dimensions in Time was not one of disappointment but anger. I accept that Who is a British institution, and institutions are there to be poked fun at. But it's an institution which also requires suspension of disbelief. When you throw the Doctors together with Pauline and Cath and Pat and Frank and Mandy and Sanjay and Gitta and Sharon from *EastEnders* then something's got to give, and in this case it was the show's integrity.



Photo: S. Page

With *Children in Need*, Doctor Who is no longer a drama series with severely naff special effects, occasionally awful scripts and a daft theme tune; now it's just another piece of fondly-remembered light entertainment twaddle, just another commodity which the BBC shows no shame in exploiting time after time, and no intention of putting money into, or of ever bringing back to the screen.

Don't get me wrong: *Dimensions in Time* was a bit of a giggle, and if it raised money for charity then all well and good.

But if this is the future of Doctor Who then you can keep it.

Nigel Robinson

DOCTOR WHO Thirty Years in the TARDIS BBC Television Broadcast 29th Nov '93

ONCE again controversy rules. At the 'last minute', director Kevin Davies's cut of this documentary was withdrawn and re-edited by the Late Show team. The results of their interference display an obvious lack of empathy for the interests of a prime time BBC1 audience.

Much of Thirty Years in the TARDIS is fast, fun and informative. For the hardcore fans there are numerous little treasures unearthed by the researchers — six seconds from the lost *Power of the Daleks*, an out-take from *Colony in Space*, the trailer for the Doctor Who and the Daleks movie, plus footage of William Hartnell at the Finsbury Air Show and even the advertisement for the Doctor Who Sky Ray ice lolly!

For the casual viewer there are a whole wealth of nostalgic clips (which must surely be great publicity for the BBC Videos), and some interviews with the stars. But that's where the Late Show team completely mis-interpreted the audience. Illogically, interviews with Sylvester McCoy, Sophie Aldred and Frazer Hines were removed, and those with Elisabeth Sladen, Carole Ann Ford, Jennie Linden and Roberta Tovey were hacked to pieces.

Instead, nostalgia is betrayed to the academics. We're given a lengthy diatribe on clothes in Doctor Who by the Evening Standard's fashion editor (whose perception of the series amounts to finding Jon Pertwee 'sexy!'), comments from a design consultant on the Cybermen, an Oxford Physicist on Time travel and a London geneticist on the show's use of Science.

One can make comparisons with the Late Show's recent documentary on the JFK assassination, which focused on the home movie made by Abraham Zapruder. Just as the show threatened to become factually interesting, attention turned to a renowned scholar who would expound on the aesthetic value of it all.

It's to Kevin Davies's credit that what remains of his documentary is entertaining, from the powerful opening sequence which cuts between new footage and clips, to an epilogue featuring BBC1 Controller Alan Yentob. But it's a very sad fact that the full potential was frustrated by a small group of television executives whose sole experience is in the production of minority programming. I'll wait for the promised Director's Cut from BBC Enterprises, thank you very much.

David Richardson



Photo: S. Page



CULT TELEVISION
by Jon E Lewis and Penny Stempel
Publisher: Pavilion
Price: £10.99
Published: 2nd December '93

THE term 'Cult Television' has become a synonym for programmes that are fondly remembered for their outstanding quality in their genre (eg *The Avengers*) or their lack of it (eg *Triangle*). Lewis and Stempel's *Cult TV* is an eclectic collection of such programmes grouped into six sections: Science Fiction, Crime and Mystery, Westerns, Children's Programmes, Melodrama and Adventure and Comedy.

Although some production and transmission details accompany each entry it's unwise to place too much faith in the authors' research. I just happen to know that *Dynasty* ran for 217 episodes not 169 and that Raymond Cusick was a designer on *Doctor Who* not a director...

With over 300 entries, *Cult TV* not only covers the perennials such as *Star Trek* and *Coronation Street* but also those shows that receive rather less scrutiny such as *Route 66* and *Pinky and Perky*. Some of the entries are disappointingly short (eg *Hi-De-Hi* and *Hee Ramsay*), but others cover over a page. I suspect that readers of *TV Zone* will find little of interest in the Science Fiction section as most of the programmes have been covered in much greater detail elsewhere. However, it is in the other chapters that the book scores. I found the Crime and Mystery section to be particularly interesting which includes entries on *Kojak*, *Starsky and Hutch* and *Z Cars* to name but a few.

More fun than facts, *Cult TV* serves more as memory jogger and collection of anecdotes than a reliable reference work or episode guide. As an addition to the growing library of tv nostalgia books it ranks higher than most and deserves a place on the shelf of any ageing box addict.

John Ainsworth

DOCTOR WHO: THE HANDBOOK
The Sixth Doctor
by David Howe, Mark Stammers and Stephen James Walker
Virgin Books
Price: £4.99
Published: 18th Nov '93

AFTER a number of disappointing publications, Messrs Howe, Stam-



mers and James Walker are back on form with their latest in the series of *Who* Handbooks. One might imagine there is very little to write about the Sixth Doctor, whose tenure amounted to a mere eight stories — or eleven, depending upon how one classes *Trial of a Time Lord* — but the controversy which surrounded the programme during his innings provides plenty of material.

Baker was unfortunate enough to experience the near-cancellation of the show, the reduction of the length of seasons from 26 to 14 episodes, the dramatic exit of script editor Eric Saward, and ultimately the sack. The *Handbook* reveals many untold facts surrounding these events, and leaves one with the conclusion that he was never given the opportunity to make a mark.

The book has been produced with co-operation from Baker himself, who comments honestly on the highs and lows of being employed in one of the most attractive jobs on television.

This time the Script to Screen section concentrates on *Revelation of the Daleks*, with input from director Graeme Harper, writer Eric Saward, designer Alan Spalding and costume designer Pat Godfrey. Although highly informative, this section does tend to dissect every minute detail, and will probably only be of interest to the most hardened fans.

The highpoint is the Cancellation Crisis segment, which examines the eighteen month suspension of *Doctor Who* in 1984. There are also details of the 'lost' stories from the planned twenty-third season; some of which have become familiar (such as *Nightmare Fair* and *Mission to Magnus*), and others that this reviewer had never heard of before (*In the Hollows of Time* and *Children of January*).

Well written, well researched, and a joy to read, the *Handbook* provides a fascinating insight into the madness and controversy which surrounded one of the BBC's most popular television series.

Richard Houldsworth

EXPLORING DEEP SPACE AND BEYOND
by Mark A Altman and David Ian Solter
Publisher: Boxtree
Price: £6.99
Published: Currently Available

'THE Making of Deep Space Nine' would perhaps have been a far more appropriate title for this book as, for the most part, this is exactly what it is. However, like Boxtree's previous, *Captain's Logs*, (also co-authored by Mark A Altman), this publication has not been licensed by Paramount.

Exploring Deep Space and Beyond purports to chronicle 'the evolution of space stations from reality to their depiction in Science-Fiction and popular television shows'. By including a brief prologue that makes a few cursory references to Skylab and a chapter each on the rival *Babylon 5* and now defunct *Space Rangers*, the publishers are no doubt confident they can avoid any litigation battles with Paramount.

Deep Space Nine, though is very much the subject matter of the book. Like the excellent, *Captain's Logs*, the majority of the text is comprised of highly detailed interviews with the programmes makers.

The actual composition of the book is a little strange and I suspect that it has in fact been cobbled together from interviews and articles that were for magazine publication. There are several instances of repetition from chapter to chapter even down to the reuse of quotes and the exact wording of certain paragraphs.

I would like to have seen more than one chapter on *Babylon 5*, if only as a comparison of the different creative approaches on the two shows. Maybe once the series proper gets underway another publication will be forthcoming.

Despite its poor presentation, *Exploring Deep Space and Beyond* is a fascinating insight into the making of the latest addition to the *Star Trek* universe.

John Ainsworth

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THE DAY OF THE TRIFFIDS

The Plot Episode One

A bearded man wakes in hospital, his eyes heavily bandaged, and begins dictating into a cassette recorder. From the lack of traffic noise he deduces that he has woken in the silent hours of the early morning. He cannot see that it is broad daylight outside.

The man, Bill Masen, is recording a cassette for his workmate, Walter. Masen wants to quit his job; he is "sick of Triffids". He tries to remember everything he knows about them.

In 1961 a man called Planquez presented a remarkable vegetable oil to the offices of European Oils. As an additive to petroleum it offered an energy saving of 30%, but the plant from which the oil came was developed behind the Iron Curtain...

Some time after making a lucrative deal with the West for the stolen seeds of the oil-bearing plant, Planquez disappeared. It was presumed that his plane was shot down by Russian fighters over the sea, and the seeds were dispersed into the atmosphere.

Masen's first experience of a Triffid was in 1962, when a beautiful and exotic plant

appeared in the back garden of his parents' home. Later, he saw Cinema Newsreel about plants in Ecuador which walk — similar to the plant in his garden — and attempted to free 'his' plant's roots, to see if it would walk too. As a result, he became the first person in England to be stung by a Tri-fed, or Triffid, as the plants came to be known. Because the Triffid was immature, its sting was not properly developed and Bill survived, but the plant was destroyed by his father.

The Triffids were discovered to be carnivorous — they would stand over a victim waiting for the flesh to decompose, then eat it. They were almost made extinct, until it was discovered that these monsters were the miraculous oil-bearing plants from Russia. Because of his early experience with the plants, Bill took a job on a Triffid 'farm', where the plants were bred for their oil.

The plants do not have brains, but they seem to possess intelligence. They communicate with each other by rattling finger-like stalks against their stems. They always attack the eyes; the easiest way to put a man out of action. The Triffids in captivity do not have their stings docked because it affects the quality of the oil. It



Dictating the story so far...

was an accident on the farm which hospitalized Bill.

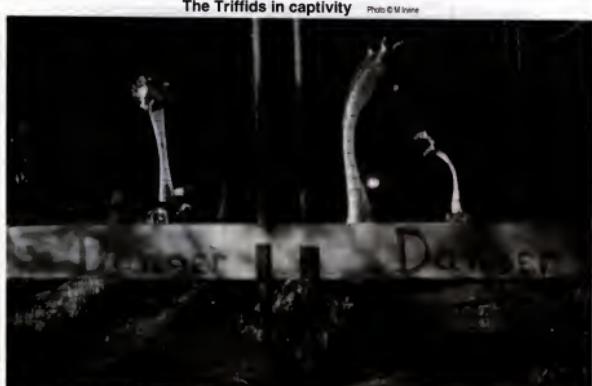
In the hospital there is a far-off scream. Bill goes to the door and calls for breakfast. He returns, barricades the door with a chair, and continues the tape. He thinks he is going mad. It is Wednesday, May 12. The previous night there was a spectacular pyrotechnic display in the sky — believed to be comet debris. Bill was not allowed to remove the bandages from his eyes to enjoy the 'show'.

Finding nothing but static on the bedside radio, Bill removes the bandages. He can see! He makes his way to the stairs where he meets Dr Soames, but the doctor is blind.

At the Triffid farm, Masen's colleague Walter lies dead, stung to death by the Triffids. The plants have freed themselves from their pens, and are now roaming in search of food...

Episode Two

The telephone in Dr Soames's office is dead. Bill finds a bedridden patient, who is also blind, and in the lobby, he sees a mass of sightless people jammed together in panic. Bill returns to Soames, but the doctor has thrown himself from the window. Bill leaves the hospital in terror.



Some way away, a young sighted woman drives to find a doctor for her blinded father. When her car stops, out of petrol, she is set upon by a vicious old blind man with a knife.

Bill sees a sighted girl playing in a car and follows her. The girl's father, John, believing that the blindness is only affecting a small area, tries to persuade Bill to stay, but he does not. Looters are raiding the streets and breaking into shops. Bill comes across a gang of blind men attacking a blind girl and is able to rescue her.

A little further on, Bill sees the sighted girl being beaten by the blind man. Bill overpowers him and knocks him out against a wall. Bill and the girl take refuge in a pub. Her name is Josella Payton — Jo for short. She took sleeping pills for a hangover and slept through the comet display. Bill theorizes that the debris was so bright that it burned out something in the eye.

At Jo's father's town-house, the maid, Anna, lies dead in the drive. A Triffid attacks and Bill is hit on the hand, but it has no effect. The plant's poison sack is exhausted. Bill destroys the attacking Triffid with a garden fork. Jo finds her father dead, and as more Triffids advance she dashes back to the car with Bill. They drive off, but find their way blocked by a crowd of people and an abandoned greengrocer's lorry. Realizing that the car must have a sighted driver, the blind people advance on the car relentlessly, beating on the windows. Jo and Bill are trapped...

Episode Three

Bill silently unlocks his door and leads Jo to safety. That take refuge in a deserted show-flat, where over a meal of 'liberated' food, Jo asks that they get to know each other "from today". Their previous lives are unimportant. Bill says that they must leave London before cholera and typhoid take hold; they need a place with its own water and power supply. Jo remembers some friends who have a farm on the South Downs. They are "environment freaks", making their own electricity.

Jo sees a light in the distance and Bill marks the position on the window so they can find the place in the morning. He believes it to be the University tower. It could be a signal, or a trap...

In a suburban garden, a blind couple are stalked and killed by a Triffid.

After spending the night together, Jo and Bill go to the University of London. A sighted man has led a party of blind people to the gates and is pleading to the soldiers on guard to help. The troops fire over the heads of the blind people and they scatter. Inside the University are a group of 35 sighted people, led by a man called Mi-



Bill Masen

chael Beadle. Jo and Bill join them and are sent out to fetch supplies.

That evening, a meeting is held. Beadle's plan is to leave London the following day. There will be a new order; the old moral values are no longer practical. Bill asks Jo if she will marry him.

That night there is a fire. As Bill makes for the stairs he trips and falls. He wakes with his ankle chained and his hands tied...

Episode Four

A blind man called Alf brings Bill a cup of tea with "a drop of rum in it". He tells Bill that he has been tied up on the orders

The whiplash sting of the Triffid leaves

of Jack Coker, the man who took the blind people to the University gates. Coker 'arranged' the fire and set trip wires to capture the sighted people.

Coker comes into Bill's 'cell' and tells Bill that he will be handcuffed to Alf and another blind man called Ted. He will then act as the 'eyes' for a group of blind people; he will find them somewhere to live, and help them to find food. Later, Bill learns from Alf that Jo has been assigned to a group in the Westminster area.

Bill takes his 'people' to the Belsize Private Hotel. The blind owners are reluctant to accept the group, but Bill offers them a share in the group's 'liberated' food. After several days, members of Bill's party begin to fall sick.

While on a raid to collect food, the group is shot at by a gang of sighted thugs. Alf is killed but Bill is able to overpower Ted and unlock the handcuffs.

Now able to drive, Bill takes a raiding party to a shop in Hampstead. While Bill explores the cellar, the shop is attacked by Triffids from the Heath. Bill takes his men out by a back window, and they escape by car.

The mysterious illness is killing more and more members of the group. A young blind girl comes into Bill's room. She has been persuaded to give herself to Bill to make him stay. Overcome, Bill shouts at her to go.

The next day, all those who can leave the hotel have gone. The rest are dying. Bill leaves — his priority now is to find Jo. He finds a woman in the street, one of Jo's party, who describes the hotel where they

a deep scar on the face of its victims





The deadly Triffid sting

stayed. Bill arrives at the hotel to find that the plague has killed almost everyone.

He returns to the University, which is deserted. Then he hears the sound of footsteps and calls out, "Jo...?"

Episode Five

The footsteps are Coker's. He admits to Bill that he was wrong. They must start again; they will leave London first thing in the morning.

They reach a community at Tynsham run by a Miss Durrant, who broke away from Beadley's people to run her own Christian group. Coker wants to help, but Miss Durrant cannot reconcile Coker's harsh practicality with her own beliefs.

Coker and Bill reach a service station, littered with bodies. Triffids are everywhere.

Later, they are hailed by a blind man waving from a window. They stop, but as the man comes out to meet them, he is attacked and killed by a Triffid. Coker decides that he is going back to Tynsham. He needs to be part of a community.

Bill will head for the farm that Jo men-

tioned; on the South Downs, overlooking Pulborough. On the way, Bill is stopped by a young sighted girl whose brother has been killed by a Triffid. Bill retaliates with a Triffid gun which fires a triangular blade and decapitates the plant. Bill helps the girl, Susan, to bury her brother's body, and takes her with him.

On the roadside, a Triffid is feeding on a corpse.

They reach the South Downs and use the Landrover's headlights as a signal. They receive a signal back, but the way is treacherous. Through driving rain, they reach the source of the signal. It is Jo.

After introductions to Dennis and Mary Brent, Bill returns to Tynsham to find Coker. The members of the community are laid out on mattresses, their faces covered with sores. They are all dead.

Bill returns to the farm. He tells Jo, Susan, Dennis and Mary that they will have to make a go of it here.

Outside, the Triffids are massing...

Episode Six

It is Spring, six years later. London is an overgrown ruin. Bill and Jo have adopted Susan, and they have a son of their own, called David. Dennis and Mary have had a daughter, Alice. Bill returns from London, where he has been collecting supplies. Susan tells him that the daily count of Triffids around the perimeter fence is nearly 1,000 and they were wiped out with flame-throwers ten days ago!

That night, Jo is in the kitchen when she hears a noise. The Triffids have broken through the fence! She rushes to David's

room where a Triffid is flailing through the window. Bill throws a blanket over the sting and rescues his son.

The next day, the Triffids are destroyed with flame-throwers. Later, Bill and Jo go off to the sea. Jo says that the electrification of the fence keeps the Triffids away, but Masen refuses to bring up his children in a human reservation fighting for their lives. Besides, they cannot run the generator for the fence all the time.

Bill theorizes that the catastrophe could have been created by man. Was the 'comet' in fact a malfunctioning weapon that destroyed the eyes? Perhaps even the subsequent disease was genetically engineered. Returning from the beach, Bill and Jo see a pall of smoke over the farm. Susan has lit a beacon fire to attract a helicopter, and inside is Jack Coker. He tells them that he has set up a community on the Isle of Wight and they have wiped out the Triffids from the island. He invites Bill to join the community; they need his expertise to find a way to permanently destroy the Triffids. As Coker leaves, Bill is keen to follow, but Jo wants to stay for one "last marvellous summer".

Later, a tank approaches the farm. Inside are a group of soldiers under the command of a man called Torrence, Chief Executive Officer of the Emergency Council, a military force set up in Brighton. He orders Masen to take at least twenty blind people into the farm, although it would be impossible to support them. Torrence offers no alternative — he is in control of the armed forces. Dennis is appalled. They have survived for so long and Torrence is already talking of war.

Bill appears to agree with Torrence, and invites him and his men to stay to dinner. That night, Bill and Jo intoxicate the soldiers with drink, then at four o'clock in the morning, they lead Dennis, Mary and the children downstairs. They walk to the Land-Rover and set off, breaking through the fence and the Triffids. The noise alerts Torrence and his men who try to follow, but the tank will not start. Bill has put honey in the petrol-tank.

As they head for the Isle of Wight, Bill apologizes to Jo that they will not spend one last summer at the farm. Jo is not concerned; she says they will come back one day. Masen is equally sure.

"Shall we ever be able to come back? Oh yes we shall. We'll work and we'll learn and then we, or our children will come back and drive every Triffid from this land..."

Background

1981 was a superb year for BBC Fantasy and Science Fiction. The series produced in that year were among the best the BBC



The Triffids wait to catch their prey

Photo © M. Verha

Opposite page: The Triffids enjoy a British garden





The face behind the Triffid Photo © M Invate



The Triffids in preparation Photo © M Invate

have made, and few have been equalled since. They include arguably three of the best Doctor Who's (*Warriors' Gate*, *The Keeper of Traken* and *Logopolis*), *The Hitch Hikers Guide to the Galaxy*, *The Nightmare Man*, and perhaps the finest of all, an adaptation of ***The Day of the Triffids***.

Producer David Maloney had been keen to bring the Triffids to television for several years, and while still producer of *Blake's 7* he commissioned an adaptation of John Wyndham's apocalyptic novel from writer Douglas Livingstone. Impressed with Livingstone's work, which effortlessly updated the 1950 original to the early Eighties, Maloney involved Ken Hannam, a talented Australian director based in England. Both were well acquainted with the film version, made in 1963, which starred Howard Keel as the hero Bill Masen. The movie adaptation was by no means poor; it was a popular, if not critical success, but it took outrageous liberties with Wyndham's plot for sake of spectacular set-pieces and a 'happy ending' in which the Triffids are dissolved in sea-water.

Hannam's production wisely steered clear of such sensationalism and stuck closely to the novel. The horror comes not from the 'monsters' as such, but from the

familiarity of the setting; a deserted and ransacked London, with terrified crowds of blinded people scavenging for food. Death and disease pervade the six episodes; the scale of the disaster is conveyed with constantly-changing settings. The whole is underscored with deceptively simple percussive music by Christopher Gunning, which is disturbing and uplifting in turns. Douglas Bird's opening titles marry Gunning's discordant choral theme with distorted, high-contrast images (of the comet debris, the observers, and a slobbering Triffid sting), and are cited by many as one of the most frightening title sequences ever seen. Also deserving of note are the special sound effects, created by Elizabeth Parker, including the relentless hammering of the Triffid 'sticks'.

The serial storytelling, with its cleverly-scripted cliffhanger endings, invites comparisons with the early *Quatermass* series, as does the production's reliance on character playing.

John Duttine heads the cast as Bill, with Maurice Colbourne and Emma Ralph giving sympathetic and understanding performances. Equally impressive is Jonathan Newth as the blinded Doctor in the hospital scenes, John Hollis as the wily Alf and David Swift as the 'rationalist' Beadle. Gary Olsen, now familiar in

2point4 Children appears as a knife-wielding thug in part four, and as a representative of the military government in part six, subtly emphasizing, if Olsen represents the same character, that the new regime is one based on fear and tyranny.

With a considerable amount of money garnered from Australian and American sponsorship, it was possible for more than half the series to be shot on film. This lent a cinematic feel to the exteriors, but utilized the immediacy of video for the interiors. (This practice of using both media has currently gone out of fashion, which is more the pity.) Among a host of memorable images, the scenes of the Triffids lumbering across Hampstead Heath are chilling; the sequence at the climax of part two with Bill and Jo trapped in a car by a desperate, blinding mob is genuinely disturbing.

Overseas, the serial was shown in three fifty-minute segments, and extra material was apparently shot for the Australian version, presumably to bridge the cliffhangers.

David Maloney realized that the production would stand or fall on the credibility of the Triffids themselves and Visual Effects Designer Steve Drewett was given the onerous task of realizing them. He found few clues to the plants' appearance in the original text, but was convinced that the Triffids should be seductively beautiful, rather than aggressive-looking. Drewett based his design on carnivorous pitcher-plants, giving the finished monsters an unsettling realism.

It was decided that the Triffids would be man-operated and a maquette of the full-sized plant was sculpted over an Action Man. The stems were constructed of fibreglass, attached to the latex 'trunk' which was based on a ginseng root. A prototype for the 'flower' was made up in fibreglass, but proved too rigid and unrealistic, so Drewett opted for a floppy latex version. The completed trunks were textured with sisal string and sawdust, and the open necks incorporated small fans to keep the operators cool.

A detailed model set was used for the Triffid farm in part one, and there was extensive use of foreground miniatures in parts five and six to show the thousands of Triffids massing on Bill's stockade. For the sequence in part six of the decaying London, photographs of various London landmarks were used, and painted to show them overgrown with weeds.

The remainder of the effects were relatively simple, reflecting Maloney's concern that the production should be drama first and Sci Fi second. The 'Triffid gun' used in part five was not a working prop — the spinning blade was added in post-production, but there was some effective use of real flame-throwers.

The deadly sting of the Triffid Photo © M Invate





The Triffids are put together on location Photo © M Irvine

The production was prestigious enough to warrant a *Radio Times* cover (5th September 1981) and its own *Guardian* lecture at the NFT on 29th October, attended by Douglas Livingstone and Steve Drewett (with Triffid). Overseas sales proved the serial to be one of the most popular the BBC had made, and faced with this public approval for intelligent Science Fiction thrillers, the BBC characteristically stopped making them.

In 1992, BBC Enterprises planned to release the serial on video, but found that the rights were still with an American company which has an option to remake the movie. If the company does make a movie, even twelve years on it would be nearly impossible to beat the BBC version for style and drama, or improve on what is for many people the definitive 'Triffid'.

David Miller

Fitting into a Triffid Photo © M Irvine



Transmission Details

Date	Time	Repeat
10.9.81	20.30-21.00	7.3.84
17.9.81	20.30-21.00	14.3.84
24.9.81	20.30-21.01	21.3.84
1.10.81	20.30-21.00	28.3.84
8.10.81	20.30-21.00	4.4.84
15.10.81	20.30-21.00	11.4.84

Credits

Bill Masen	John Duttine
Dr Soames	Jonathan Newth
Palanguez	Robert Robinson
Grant	Ian Halliburton
Young Bill	Steven Jonas
Bill's Father	Morgan Sheppard
Newsroom Voice	Keith Alexander
Walter	Edmund Pegg
Nurse	Cleo Sylvestre
Josella Payton	Emma Relph
John	Stephen Yardley
Shirley	Christina Schofield
Tina	Caroline Fabbri
Patient	Chris Gannon
Blind Man	Alan Helm
Blind Woman	Bonita Beach
Jo's Attacker	Max Faulkener
Gang Leader	Able Willington
Gang	Andrew Paul, Mario Renzullo
Blind Girl	Suzie Fenwick
Singer	Lindsey Moore
Car Attackers	Morris Barry
	Elizabeth Chambers, Bernie Searle
Jack Coker	Maurice Colbourne
University Gatekeeper	Donald Pelmear
Tom	Desmond Callum-Jones
Tom's wife	Beryl Nesbit
Major Anderson	Denis De Mame
Dr Vorless	Andrea Miller
Beadley	David Swift
Alf	John Hollis
Ted	John Benfield
Teenage Girl	Eva Griffith
Hotel Manageress	Jean Perkins
Manager	John Rumney
Frank	Terry Andrews
Red-Haired Man (4)	Gary Olsen
Woman in Street	Sally Lahee
Dying Man	Gordon Chase
Miss Durrant	Perita Nelson
Vicar	Christopher Owen
Young Susan	Emily Dean
Susan	Lorna Charles
Mary Brent	Jenny Lipman
Dennis Brent	Desmond Adams
David Masen	Dennis Gilmore
Alice Brent	Claire Ballard
Torrance (6)	Gary Olsen

Production Managers

Margot Hayhoe	Richard Cox
Production Associate	Sheela Rees
Production Assistant	Sue Upton
Assist Floor Manager	Corinne Hollingworth
Visual Effects Designer	Steve Drewett
Costume designer	Rita Reekie
Make-up Artist	Ann Alles
Properties Buyer	Peter Walpole
Graphic Designer	Douglas Bird
Special Sound	Elizabeth Parker
Videotape Editor	Stan Pow
Vision Mixer	Bill Morton
Senior Studio Cameraman	Ken Major
Technical Manager	Peter Valentine
Dubbing Mixer	Ron Edwards
Studio Lighting	Brian Clemmert
Studio Sound	Norman Bennett
Film Cameraman	Peter Hall
Film Editor	Dick Allen
Film Sound	Graham Hare
Script Editor	Zanna Beswick
Designer	Victor Meredith
Producer	David Maloney
Director	Ken Hannam
Music	Christopher Gunning
A BBC TV Production in association with	
RCTV Inc (RCA America) and the	
Australian Broadcasting Commission	
Adapted by Douglas Livingstone from the	
novel by John Wyndham	

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